















THE BRITISH MUSEUM QUARTERLY

VOLUME II: 1927-8











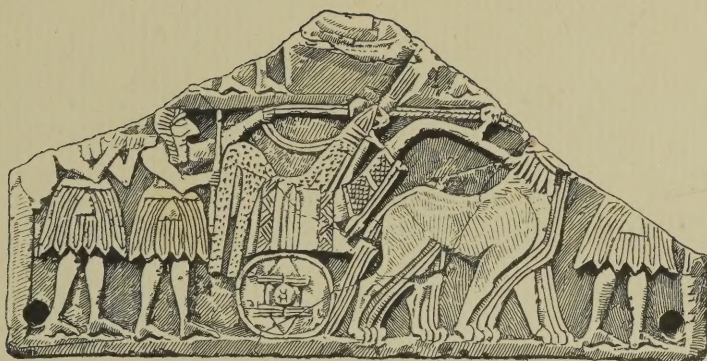


I. CHINESE FRESCO, XII<sup>TH</sup> CENTURY (?)



THE  
BRITISH MUSEUM  
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## 1. CHINESE FRESCOES : THE EUMORFOPOULOS GIFT.

THE gift by Mr. George Eumorfopoulos of the fifteen Chinese frescoes which he had already lent to the Museum for some months, is a truly magnificent addition to the collections of Oriental painting.

Among the Chinese paintings, rather more than four hundred in number, already in the sub-department of Oriental Prints and Drawings there was only one small fragment of fresco, acquired in 1925—a warrior on horseback, in the style of the Yüan period. In the Stein collection, also in the sub-department, there are a few interesting specimens of fresco ; but these are from desert sites in Turkestan and are not truly Chinese. Particularly welcome therefore is this acquisition of works that represent for us something of that great tradition of fresco-painting which was the main glory of Chinese Buddhist art.

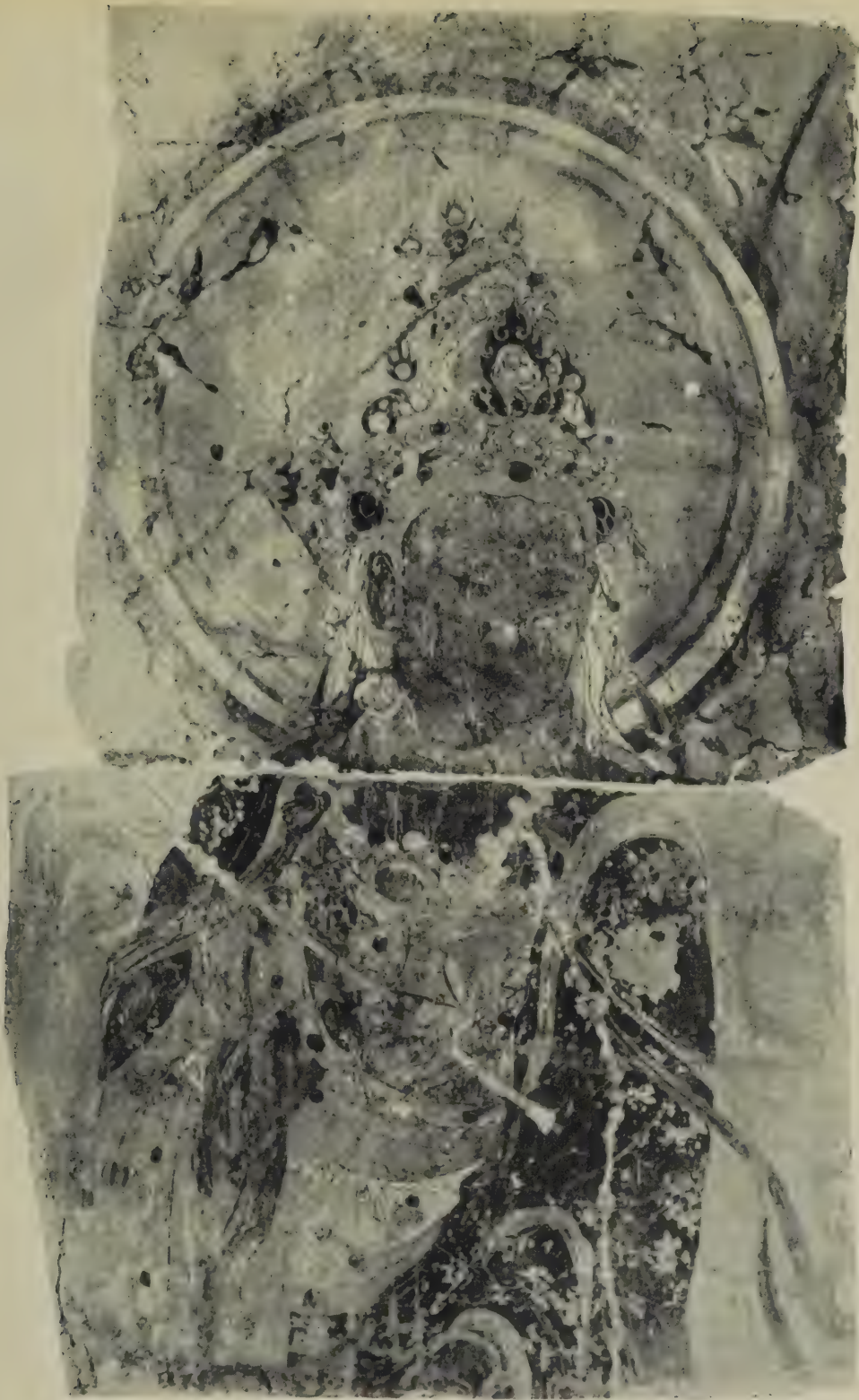
As is well known, the greatest works of Wu Tao-tzŭ, the supreme painter of China, were his frescoes, of which he is recorded to have painted over three hundred ; and the T'ang dynasty, under which this renowned master flourished, was the great period for the fresco in China (7th–10th century). In A. D. 845 Buddhism was proscribed and the Buddhist temples were ordered to be abolished. It was then apparently that most, if not all, of the frescoes of Wu Tao-tzŭ and his followers perished. Fresco-painting continued to be practised, with the revival of Buddhism, but the genius of the painters in Sung and later times was devoted more and more to such themes as landscape, sages in their mountain haunts, idylls, flowers and birds ; themes for which silk or paper was a more suitable medium than vast wall-spaces. Thus, in spite of the number of splendid frescoes known to have been painted in China, there have been preserved no such shrines of art as attract the world to Assisi, Siena, Arezzo, in Italy ; there is nothing comparable to the great series of frescoes at Ajanta in India. Indeed, apart from the frescoes in the rock-temples at Tun-huang on the extreme western frontier, it was till quite recently taken for granted, even by the most ardent and inquiring collectors, that no Chinese frescoes of an early period had survived.

Just in the last three years a certain number of frescoes have come west. Among these are paintings of a particular type, notable for their colour-scheme of rust-red and sea-green and for the red outlines of the features, which all appear to come from the same temple or at any rate belong to the same school. Two of these are in the Fogg Museum of Harvard University, five are in the University of Pennsylvania Museum, Philadelphia, and fourteen have been given by Mr. Eumorfopoulos to the British Museum. These fourteen (Plates III, IV) are said to have come from a newly opened rock-temple called Yüeh Shan Tung in Shansi on the borders of Honan, a few miles north of Yüan-chu on the Yellow River. They must originally have formed part either of one immense composition, or of a group of compositions ; but we can only conjecture how the now detached figures were related to each other in the design. Of the fourteen, ten are of single figures, like those in America ; and of these ten five are Bodhisattvas, two are Temple Guardians (Plate IV *b*), two are ministrants holding offerings, and one is a saint in priestly robes holding an incense-burner (Plate III *a*). Besides these ten, there are four containing more than one figure, viz. : a group of two saints (Plate III *b*) ; a group of a saint and two attendants ; a Bodhisattva with a ministrant (Plate IV *a*) ; and a saint holding a begging-bowl, with two other figures. The flesh-tones are all more or less discoloured, and in some cases have gone very dark. This is attributed to the blackening of the vermilion used.

Even as disconnected elements of a vast scheme, which we have no means of accurately reconstructing, these figures are very impressive. Their scale alone is imposing, as some are over nine feet high ; but also they communicate a sense of life and energy. Though some of the Bodhisattvas (whom, apart from Avalokitesvara, it is difficult to identify) have both grandeur and grace, the artist's gifts are better brought out in the portraiture of the saints : he has an eye for human character, he is more at home on earth than in heaven.

To what period should these frescoes be assigned ? Though, at first sight, the general style recalls that of the ninth- and tenth-century paintings found by Sir Aurel Stein at Tun-huang, a closer inspection discovers characteristics in the details and the manner of





II. CHINESE FRESCO, XII<sup>TH</sup> CENTURY (?)



*a*



*b*

III. CHINESE FRESCOES, XIV<sup>TH</sup> CENTURY (?)



drawing which point to a period decidedly later than T'ang. The elegant formula used for the drawing of the hands, with their fine tapering fingers and pointed nails like those of a Chinese lady ; the fact that Avalokitesvara is represented not in male but in female form ; the exaggeration and violence in the stormy draperies of the Temple Guardian, which seem a caricature of the style traditionally associated with Wu Tao-tzŭ—such symptoms as these point to a comparatively late period. How late precisely, it is difficult to say. So much vigour and grandeur still persist that one can hardly associate the painter with the relaxation of religious fervour and corresponding decay in the spirit of design which were brought about during the Ming dynasty. If these works belong to the Ming period it is the very beginning of the Ming. In any case the fourteenth century seems the likeliest date to which they may be assigned.

These fourteen frescoes are striking works, manifestly belonging to a great tradition. But there is nothing unexpected about them ; we are prepared by what we know already of Chinese Buddhist art, especially the Tun-huang paintings. The case is different with the remaining fresco of the Eumorfopoulos gift (Plates I, II). Here is something for which we were not quite prepared ; something unique. Nothing so far has been discovered like it, though the tradition to which it belongs is familiar. The subject is three Bodhisattvas, standing figures of colossal proportions. The fresco is nearly thirteen feet square, and the figures are more than ten feet high. The small reproduction here given indicates the design, but can barely suggest the majesty of the three figures and of course can convey nothing of the extraordinary beauty of the colouring. What is so remarkable in this fresco is the union of massive stateliness with ethereal suavity ; an atmosphere of spirituality is communicated ; we are lifted into another world. With all their grandeur, these celestial presences seem to be floating on the air ; a light wind just fluctuates their garments and the long pendants of jewels that hang from shoulder or girdle. It will be noticed that the main lines of the design tend to sweep in long downward curves from left to right ; a similar characteristic is found in another celestial vision, famous in

European art, the Madonna di San Sisto. In both cases stability is saved by diagonals devised in a contrary direction.

The colours used are few. As in the case of the other frescoes, there is an opposition between malachite green and rust-red (in the robes of the Bodhisattva on the left), but in both colours there is much more subtlety and depth of tone than in the other series ; another note is introduced by the clear scarlet in the robes of the Bodhisattva on the right ; the white which foils it is of beautiful quality ; and the ground against which the figures rise still shows, damaged as it is, the glow of the amber tone which originally suffused it. Though the design, like the colour-scheme, is ostensibly so simple, it is wrought out with a rich and subtle complexity. Isolate any square foot of it at random, and you will find that, as mere design and colour, it not only stimulates the eye but invites to prolonged contemplation.

This is undoubtedly the most august example of Chinese painting that has yet come to light.

The Buddhist triad here represented are probably Samantabhadra, Avalokitesvara, and Manjusri ; Avalokitesvara being in the centre. This triad of Bodhisattvas is found in Chinese Buddhist temples, placed in a position facing to the north ; and this is actually the position in which the fresco was found. For in this case, fortunately, we do for once know the place from which the fresco comes. This is the Ch'ing Liang Temple (an offshoot from the famous sanctuary of that name on Mount Wu-t'ai in Shansi) near Hsing Tang-hsien in Chihli, not very far from Ch'eng-ting on the Peking-Hankow railway. It consists of three buildings, now much dilapidated. The fresco was in the second of these chapels, but not on the wall of the building ; it was attached to the back of a gigantic wooden halo rising behind a statue of a seated Buddha. For the purposes of ritual, this was the proper place for the three Bodhisattvas, as the priests would pass in procession round the great Buddha image and pay homage, as they passed behind it, to the Bodhisattvas. None the less, it seems strange that a fresco painted on mud and plaster should have been used to adorn the back of the halo instead of the wood of the halo itself being carved and painted. Though

this may have been a Chinese practice, yet we cannot feel quite sure that the fresco was not originally, where we should expect to find it, on a wall, and was not transferred afterwards to the back of the halo.

An inscription on a stone tablet set up in front of this second chapel has been deciphered by Mr. Waley and Dr. Lionel Giles. It tells us that the temple was founded in the 28th year of Ta-ting, i. e. A. D. 1188. It was wrecked by soldiery and rebuilt in the 22nd year of Yung Lo, i. e. 1424; and restored in 1466-8. The tablet was put up in 1485.

It seems probable, though there is no certainty on the point, that the painting was made in the twelfth century. From internal evidence alone we might have been inclined to place it earlier, and assign it to the latter part of the T'ang period. But we must admit that the material available for a comparison of style is very scanty.

If we may regard this as a work of the late twelfth century, the general conception of the art of that period needs a certain reconsideration. We are accustomed to associate the painting of this time with the landscape art of Ma Yüan and Hsia Kuei, with the monochrome pictures inspired by the doctrines of Zen, with paintings of Arhats, single or in groups, recalling in no way the style of the *Three Bodhisattvas*. This is no doubt because our knowledge of Sung painting is mainly derived from the Japanese collections; and the ink-landscapes of Southern Sung were the particular passion of the Japanese collectors in Ashikaga times, when this art was out of fashion in China. Hence we have probably a one-sided view of Sung painting. While in Hangchow Ma Yüan and Hsia Kuei painted mountains and torrents and sages contemplating the moonlight or the running water, in the northern provinces, under Mongol rule, the T'ang tradition may well have persisted and an older style, uninfluenced by Zen ideas, have prevailed. Yet we are hardly prepared for design so monumental, animated by so deep a spiritual emotion. It is true that a certain grace and sweetness in the flow of the lines mitigate the massive grandeur of the Bodhisattvas: probably a T'ang painting of this subject would be more tremendous in energy and force. But we might well have expected that by the twelfth century the great tradition of Buddhist art, culminating in



the frescoes of Wu Tao-tzŭ in the eighth century, would have become fatigued and enervated, fixed in the routine of prescribed and repeated formula. On the contrary, in this fresco we feel the interior glow and fervour of faith still radiating from these superhuman presences ; it is by no means an external tradition living on its past. Whether this is a typical work of the time, or exceptional, is a question which we cannot answer. In any case this painting probably brings us nearer to the grandeur of the lost Buddhist masterpieces of T'ang than any work we have known hitherto.

Mr. Eumorfopoulos's splendid generosity has placed the Museum, so far as this particular province of Chinese art is concerned, in a position at present unrivalled. L. B.

## 2. SUMERIAN STONE SCULPTURED VASES.

NOTABLE additions have recently been made to the collection of works of art of the early Babylonian (Sumerian) period, independently of the valuable acquisitions from the excavations at al-'Ubaid. Chief among these additions are the two stone vases illustrated on Plate V, with ornament in very high relief, which take rank among the finest examples of Sumerian art in this or any other museum. They date to about 3000 B. C., the period, probably, of the First Dynasty of Ur, to which the Sumerian works of art from al-'Ubaid also belong. These two vases, however, were found at Warka, the ancient Erech, some miles up the Euphrates from Ur and on the opposite bank. Many of the Sumerian objects recently acquired for the Museum have also come from Warka, which in the older Sumerian period seems to have been the seat of a strongly individual and vigorous school of sculptors, the work of which is well exemplified in the two vases before us.

Both are shallow conical cups, each cut out of a block of softish limestone, with elaborately carved supporting groups in such high relief as to be practically in the round. The first (No. 118361, Plate V *a*) is supported by a composite group of two lions attacking a bull. The bull has the characteristic flat curved horns of the Babylonian bull in art, representing probably *Bos primigenius*, the aurochs, and the lions, which closely resemble those on a limestone ceremonial



*a*



*b*

IV. CHINESE FRESCOES, XIV<sup>TH</sup> CENTURY (?)





*a*



*b*

# V. SUMERIAN STONE SCULPTURED VASES



mace-head of the same period and style already in the Museum (from Sippar, found by Rassam, No. 92681), have the characteristic circular muzzle of the Sumerian lion-face. The treatment of the legs and claws is curiously flat. The tails of the lions are placed close along their backs, and between them is a space probably for the handle of a metal holder which originally was intended to grip the vase. Part of one of the lions is broken away, but otherwise the object is in fine condition. It measures 5 inches (12.7 cm.) high by  $4\frac{1}{2}$  inches (11.4 cm.).

The second vase (No. 118465, Plate V *b*) is supported by two heroic male figures 'dompting' or strangling bulls. Above each bull on either side is the holy storm-bird, the eagle Zū, who is closely associated with bulls in Sumerian iconography, and in his lion-faced form is well known by his Sumerian name of Imdugud or Imgig. Here, however, he is a simple bird, with eagle-head. The two heroic figures are of the type generally known as or associated with that of the demigod Gilgamesh or Enkidu, though its correct identification is as yet unknown. They are hairy and bearded, like Enkidu, and are naked but for a cord around the waist. The bulls are of a shorter-horned type than the aurochs. This vase, while of greater interest from the iconographic point of view, is not so vigorously carved as the first. It is, however, probably the most ancient Babylonian piece of sculpture representing the human figure practically in the round. It measures 5 inches (12.7 cm.) in height and length;  $3\frac{1}{8}$  inches (7.9 cm.) in width. The lower part of the legs of the figures are broken off.

After these two *chefs d'œuvre* should be specially mentioned part of a flat bowl of a soft greenish-grey schist or potstone, as it is called in India, where the same stone is habitually used to this day as the material of household utensils. At al-'Ubaid a fragment of a bowl of this stone has been found unadorned. The sculptured example here described (No. 118466, Plate VI, *a* and *b*) is also said to have come from Warka. It bears carved in ordinary low relief on its outer side a highly interesting representation of a swine-hunt in the Babylonian marshes. Two men in a *belam* or native boat with high curved prow, such as is still used in those regions, are pursuing swine

with dogs. They are stark naked, as they would be on account of the heat. One is paddling, the other sticks with a long pole-spear a heavy and hairy boar, with well-characterized tusks and short and little tail represented as ending in a fork, which is precisely the way in which the Egyptians represented the tail of their god Set, who was apparently a pig. Beyond the boar is a hound, represented as of the same size and figure as his quarry, but with equally characteristic lop-ears and upcurled tail. Beyond him is another boar, so that probably hogs and dogs alternated in a procession round the rest of the vase, which is broken away. It measures  $6\frac{1}{4}$  inches (15.8 cm.) in diameter by  $2\frac{3}{4}$  inches (7 cm.) in height.

This is a very interesting example of early Sumerian art, and has been exactly paralleled in shape and style by a portion of a precisely similar flat bowl of black slate, on which are a series of recumbent long-horned oxen and swine alternately (No. 116456), found by Mr. Woolley at Ur in 1922 (Plate VII *a*; *Ant. Journ.* iii (1923), Pl. xxxiii, U 210). The animal figures are treated in precisely the same way as in No. 118466, and the pig has the same forked tail. Both bowls are possibly a little older than the two large vases, and may be dated about 3100 B. C. The style is crude, but in a stone both soft and coarse like this potstone it would not be expected that very fine effects would be obtainable. After all, style depends very much upon material.

No. 118466 with its pure genre subject is no doubt an object of ordinary use with no religious signification, unless it were to ensure good hunting to the owner, whereas the two large vases were undoubtedly designed for ritual purposes, the subject of the hero dompting a lion or bull with the aid of the storm-bird being entirely religious, while the fight of bull and lion also had mythological reference, and the similarity of form and design of the two vases shows that they were both made for the same purpose.

Besides these examples of sculpture we publish some interesting portions of blue slate vases with bands, disks, and rosettes deeply cut for the reception of coloured inlay, the colour-traces of which still remain here and there (Plate VII *b*). These vases are apparently 'fillers' of a type used for ritual libations. The fragment has four



*a*



*b*

## VI. SUMERIAN STONE SCULPTURED VASE





*a*



*b*

# VII. SUMERIAN STONE SCULPTURED VASES

perforations each for a separate stream : this no doubt had significance. The inlay decoration on this piece is disposed in a zigzag band between parallels. Another is evidently unfinished, the boring through of the cone of the filler not having been completed. Apparently they were made in separate pieces, to fit into others, a style of stone vase-making known also to the Egyptians and the Minoan Cretans. The tall vase (No. 118467), which has part of one side missing, measures  $5\frac{3}{4}$  inches (14.6 cm.) high ; the unfinished piece (No. 118468),  $3\frac{3}{4}$  inches (9.5 cm.) high by  $2\frac{3}{4}$  inches (7 cm.) diameter ; the perforated piece, 2 inches (5.1 cm.) high by  $3\frac{1}{8}$  inches (9.2 cm.) diameter.

H. R. H.

### 3. BABYLONIAN ANTIQUITIES.

A MISCELLANEOUS collection of Babylonian antiquities recently bought contains some inscribed material, including two parts of polygonal prisms ; one has a long list of kinds of stones on each of its sides, the other is an inscription of Libit-Ishtar, king of Isin, about 2000 B. C. ; the latter is, however, very much broken. Part of a barrel cylinder bears a dedication by Ashurbanipal to the goddess Ishtar of Erech, and the head of a large clay cone is shown by its text to have come from a temple at Sinkarah (Larsa), built by a wife of Rim-Sin, the rival of Hammurabi. There are also specimens of the oldest kind of temple-accounts from Lagash, private letters of the period of the First Babylonian dynasty, and a letter from a new Babylonian king, unnamed, to one of his servants.

A fragment from the shoulder of a stone statue has inscribed upon it part of an archaic Sumerian deed concerning sale of land, and a similar fragment in black diorite still bears the name of the person represented. An early stone statuette of a bull is also included, and an interesting set of Sumerian copper weapons, comprising axe and adze-heads, part of a curved scimitar or *khepesh*-sword, and a double harpoon ; besides a bronze incense-vessel of later date, and ten terracotta figurines and plaques.

H. R. H.

### 4. A GREEK VASE OF DIPYLON STYLE.

THE Department of Greek and Roman Antiquities has recently acquired a very fine specimen of what is known as Dipylon ware,

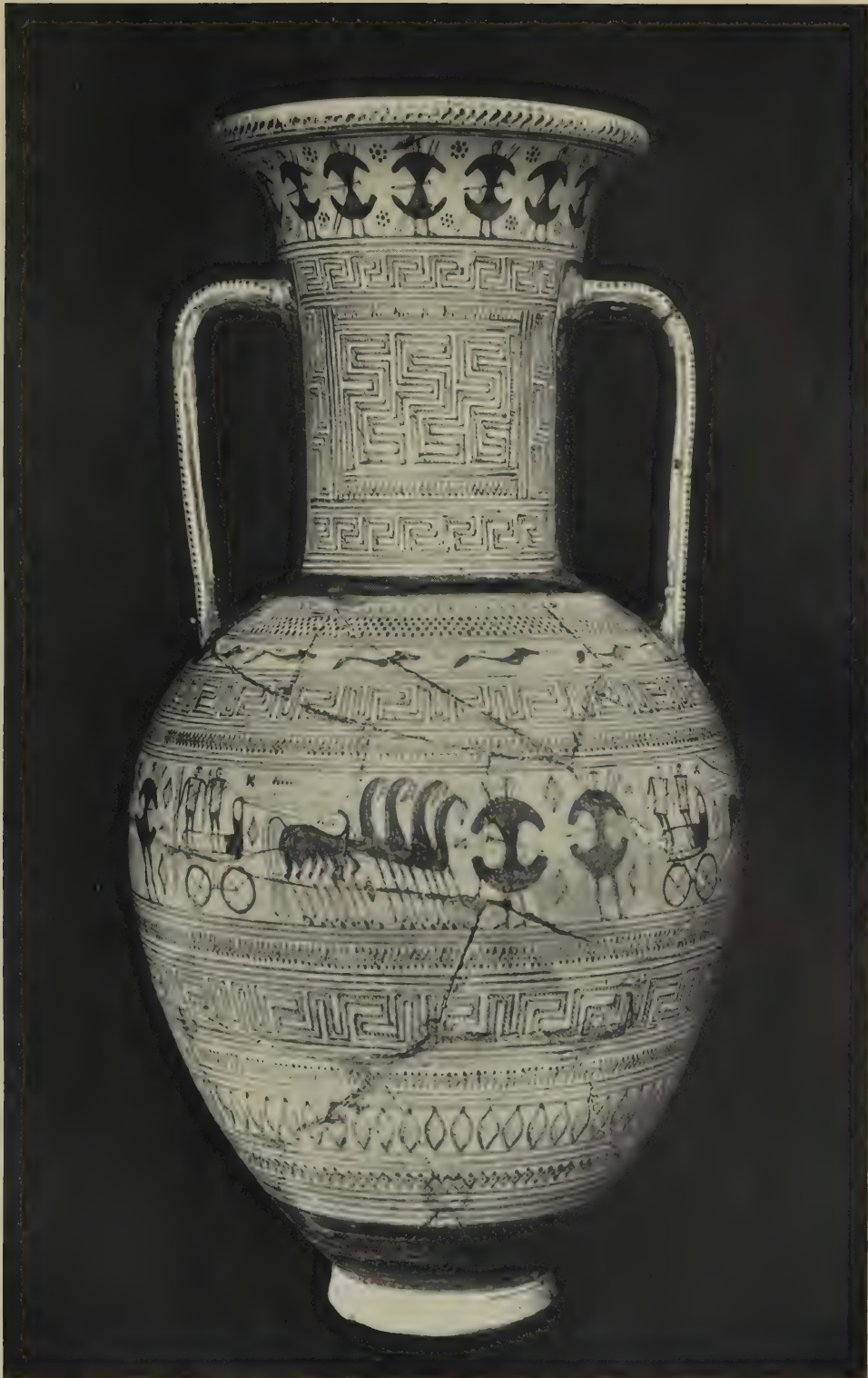
a special class of early Athenian pottery of the geometrical period, dating from about 800 B. C. (Plate VIII). This vase was formerly in the collection of Chevky Pasha, and was included in a sale at Sotheby's in November 1926. It stands 30 inches in height, and is in excellent condition, although mended in places, but nothing is missing and there have been no restorations. An interesting feature is the bronze disk which was found with it and serves as a cover to the vase.

The geometrical vases of the Dipylon class are nearly all of large size and richly decorated, and are so called from the fact that most of them have been found near the Dipylon gate to the west of Athens in the potters' quarter (Kerameikos). It is supposed that these large vases were used as monuments for the decoration of tombs in the cemetery which lay just outside the gate, and where in later times lekythi of stone fulfilled the same purpose. 'In form, technique, and decoration,' says a recent writer, 'they rise to the greatest perfection and highest richness.'

The present example is covered with decoration from head to foot, including geometrical patterns, animals, and figure-subjects. Round the lip is an effective frieze of birds (probably geese), and round the upper part of the neck a frieze of warriors marching to the right, each carrying two spears and the characteristic large shield of the period, in the form of an oval with an oval piece cut out from each side, entirely concealing the body. The main part of the neck is covered with key-patterns arranged in a framed panel on each side. On the shoulder of the vase are five bands of patterns, the middle one having a frieze of running dogs. Round the middle of the body is the main frieze, consisting of four-horse chariots, each containing two men armed with spears, alternating with pairs of warriors of the same type as those on the neck. The vacant spaces in the field are dotted with zigzags, lozenges, and other patterns. Below this are five more bands of geometrical patterns, and round the foot is a band of concentric circles. The handles are also ornamented with concentric circles. Thus it will be seen that almost the whole available surface of the vase is covered with decoration.

As is usually the case with vases of the geometrical period, the drawing of human figures is wholly conventional, and at the same





VIII. GREEK DIPYLON VASE



IX. ROMAN PORTRAIT-BUST, III<sup>RD</sup> CENTURY

time of the utmost rudeness, and the same may be said of the horses with their elongated necks and attenuated heads. The device of covering the bodies of the warriors with their shields is doubtless a means of evading the problem of rendering the human form ; in the case of the men in the chariots, the body is a mere rectangle filled in with parallel lines to suggest the rendering of drapery. Hardly any attempt is made to indicate the heads or features with any approach to accuracy. The running dogs on the shoulder are also unnecessarily elongated, but there is more naturalism in the row of geese on the lip. On the other hand, the geometrical patterns are executed with considerable care and accuracy.

There are not more than three or four other vases of the type known which rival the new Museum specimen. Others have more elaborate figure-subjects, such as Nos. 199, 200, 214, and 215 in the museum at Athens, which have representations of funeral processions and kindred subjects ; others again, such as the well-known vase in New York, found by Cesnola at Curium in Cyprus, are remarkable for the richness and variety of the ornamental patterns employed. But on none of these do we find the same rich combination of figure-subject and ornament as in the Museum specimen.

H. B. W.

##### 5. ROMAN PORTRAIT-BUST OF THE THIRD CENTURY.

ANOTHER recent acquisition of the Department of Greek and Roman Antiquities is an interesting portrait-bust, which from its style and treatment undoubtedly represents some Roman personage of the second quarter of the third century after Christ (Plate IX). The bust is in good condition, except that the nose is nearly all broken away and the left ear damaged. It represents an elderly man with a care-worn expression, whose hair and beard are clipped quite close to the skin, in the fashion affected by the emperors Gordian I and Maximus (A. D. 235-8). Over the left shoulder hangs the end of a cloak. The bust has been subjected to a drastic working-over at some period, and its surface presents a strong contrast to that of the head, but there has been no restoration. It has been



suggested that this is really a bust of the Trajanic period used again in the third century, and from its form and proportions it would be quite possible to reconstruct the bust in imagination with such a head as that of the Emperor Trajan. In the disturbed times of the third century, when events moved rapidly and emperor succeeded emperor with bewildering rapidity, it is conceivable that in order to provide busts of newly elected princes recourse may often have been had to altering older busts of forgotten Romans of the past.

Whether the new bust actually represents a Roman emperor is difficult to say. If it does, the choice lies between Maximus and Gordian I. But although there is a strong resemblance between the bust and the head of Maximus on his coins, the early death of the latter precludes the possibility of it being his portrait. There is on the other hand no close resemblance to the bust of Gordian already in the Museum (No. 1921), which represents a man in early middle age. As, however, Gordian I did not succeed to the purple until he was eighty, it is quite possible to allow for an alteration in his features during thirty or forty years. The other bust may portray the calmness of a respected provincial governor enjoying the peace and prosperity of the days of Septimius or Alexander Severus; but in the new one, if it does represent Gordian, we might picture a harassed and age-worn man trembling at the prospect of his new responsibilities, as Gibbon describes him (Chap. VII).

H. B. W.

## 6. PERSIAN POTTERY.

THE six pieces of Persian pottery deposited on indefinite loan by Mr. Harvey Hadden are an important addition to the Museum collection. They comprise a jar and two basins of lustred pottery and three bowls decorated with lightly fired enamels of the kind known as 'Rhages polychrome'.

Rhages, the ancient capital of the Djebal, one of the richest and most populous cities of Persia, was laid waste in the Mongol invasion in 1220. It is true that an attempt at its restoration was subsequently made; but its place was already taken by Veramin and Teheran, and it ceased to have any importance after the middle of the fourteenth century, though it was not entirely deserted till the seven-



X a. RHAGES POLYCHROME BOWL



X b. RHAGES POLYCHROME BOWL





XI *a.* RHAGES POLYCHROME BOWL



XI *b.* LUSTRED PERSIAN  
ALBARELLO



teenth. In its days of prosperity Rhages must have been one of the chief centres of the ceramic industry in Persia. Excavation in its ruins, unfortunately carried out without any scientific system, has produced quantities of fragments of pottery which show great variety and a skilful workmanship. A series of these fragments in the Museum collection could be made to prove the possibility that all six of Mr. Hadden's specimens are of Rhages make; but we shall only insist on this attribution in the case of the enamelled ware, which does not appear to have been made elsewhere.

The Rhages polychrome, like most of the contemporary Persian pottery, has a sandy white body. This is covered with an opaque warm white glaze, on which are designs painted in dry red and black pigments, manganese violet, blue and turquoise, heightened by touches of leaf gilding. All the colours except the blue have a peculiar mat surface.

The two bowls with rounded sides are quite typical in their colours and designs. On one (Plate X *a*) is a throned figure, with nimbus, flanked by two (?) dancers, the spaces filled with sphinxes and arabesque designs. In the other (Plate X *b*) are three horsemen, also nimbed, and two formal trees with birds, while minor figures, sphinxes, and arabesques fill the spaces. Both have a band of Cufic characters inside and a Nashky inscription outside, and a dentate border. The mat colours and gilding produce the effect of subdued splendour, and the drawing recalls that of the contemporary miniatures. There can be little doubt that this fine pottery belongs to the best period of the industry at Rhages, about the year 1200: and it has been suggested that the Court miniaturists had a hand in its decoration.

The third bowl (Plate XI *a*) is of a different form which resembles that of the old English posset pot. It was evidently designed for a hunter, for the handles are in the form of cheetahs, animals which the Persians trained to help them in the chase, and the two spouts are in the form of deers' heads. The colouring is of the usual kind, but the ornament is more formal and less interesting, consisting of arabesque foliage, knots, and birds, with the usual inscriptions.

The three remaining specimens are decorated with lustre painting on a creamy white ground. They are all of the familiar sandy white

ware. The lustre is painted over the glaze in the form of a metallic salt (copper or silver, sometimes the two combined, are believed to be the usual metals), which, when fired in a special kiln, deposits a thin film of metal on the surface of the ware. This film is usually of a golden or golden-brown colour, but, when thin enough to allow the light to penetrate it, it kindles with beautiful ruby red reflections.

The jar (Plate XI *b*) is of the form known as *albarello*, and it is painted with golden-brown lustre with ruby reflections ; there is blue glaze inside the neck and a touch of blue on the outside. The main design consists of four medallions of seated figures. The dish (Plate XII *a*) has medallions of figures, and a band of horsemen and formalized cypress trees, in brown lustre with touches of blue : the back is coated with blue glaze.

The basin (Plate XII *b*) has a horseman and cypress trees in the centre, a band of bird medallions on the sides, and arcaded ornament on the back. It is difficult to give the chronology of these lustred specimens within a century. On the one hand they differ little in the style of their designs from the Rhages polychrome which we have placed about 1200. On the other hand they have obvious affinities with the lustred star tiles, many of which are dated in the fourteenth century.

Nor can their place of origin be more definitely stated. Rhages, Veramin, Hamadan, Koum, Natinz, and doubtless many other cities are credited with the manufacture of lustre ware, which was probably very widespread in Persia.

The inscriptions on all these pieces are of an ornamental character.

R. L. H.

## 7. THE DĪVĀN OF ZU 'L-FAḶĀR.

IT is now very seldom that opportunities occur for acquiring important early works of Persian literature which are not already represented in any known collection. The British Museum has therefore been eminently fortunate in securing recently a fine complete copy of the unique Dīvān or poetical works of Sayyid Ḷiwām ul-Dīn Ḷusain ibn Ṣadr il-Dīn 'Alī of Shirvan, better known under his literary title of Zu 'l-FaḶār. Hitherto our acquaintance with his works was based upon the few brief quotations preserved in

Tazkirahs or 'Lives of Poets' and in an anthology in the Bodleian Library. The manuscript lately acquired by the Trustees of the British Museum is an octavo volume of 233 folios, written in a beautifully clear and neat *naskhī* hand by 'Alī ibn Mūsa ibn Ḥasan ibn 'Alī Namā'irī (?) in A. H. 745, corresponding to A. D. 1344, only fifty years after the poet's death, if the traditional date for the latter be accepted. The poems contained in it are mainly *qaṣīdahs* or odes, with some *khit'ahs* or fragments of odes and a number of quatrains at the end. There are no *ghazals* or lyrics, although a lyric strain runs through large parts of many *qaṣīdahs* and is especially strongly felt in the quatrains. The author, according to Daulatshāh, was recognized as standing in the front rank of the *qaṣīdah*-writers of his day, including even the great Nizāmī of Ganja, and in the technique of versification he had no rival except Salmān of Sāva. It became customary among Persian poets immediately after the Mongol invasion to weave their poetic names into the *maqṭa'* or last two lines of their *ghazals* or short odes, but rarely in their *qaṣīdahs*. Zu 'l-Faḡār, however, although he flourished shortly before and during the early years of the Mongol domination, weaves his name very frequently into the *ṭalab* or part of the ode where the poet introduces a personal request or expresses a desire.

Since it is clear that Zu 'l-Faḡār was acknowledged by his contemporaries to be one of the foremost of their poets, it is difficult to account for the fact that this is the only known copy of his works. Was the Mongol invasion with its attendant troubles the cause of their disappearance, as happened in the case of other inestimable treasures? Or was he condemned to oblivion by the fact that he never sang in the mystic strain which in his day became the fashion of the hour, a tendency so strong that even Sa'dī, who was no mystic by temperament, bowed to it? But there is another reason for his failure to be cultivated and copied, which is quite as probable as either of the two above mentioned.

If the scribe has faithfully copied from an authorized archetype, we notice at once that our author commences his poems in a manner that differs markedly from that of all the other great poets. He



does not begin with the formal *bismillāh*, but uses the less conventional phrase 'And surely the mention of God is the highest act'. Then we miss the usual long poem in praise of Muḥammad and the holy family. The references to Muḥammad throughout the book are very few, and the author's attitude towards Islām seems restrained. And if our interpretation of a couplet on fol. 216 is correct (the line is defective, having probably been copied from an illegible archetype), he calls himself a *kāfir* or unbeliever, perhaps ironically, from the standpoint of orthodox Muslims, who refused to credit him with sincerity on account of his lack of enthusiasm. E. E.

#### 8. SEALS AND RINGS (CROFT LYONS COLLECTION).

**T**HROUGH the generosity of Mill Stephenson, Esq., F.S.A., the Museum has been enabled to select from the collection of medieval and later seals bequeathed to him by the late Lt.-Colonel Croft Lyons any examples regarded as desirable additions, and more than two hundred and fifty have been chosen. The strength of the collection lay chiefly in signet rings and seals dating from the sixteenth to the eighteenth century, and the majority of the selected examples are of this late period. The Middle Ages are, however, represented by a small series of matrices in silver and bronze, the finest seal in the whole collection being the fourteenth-century silver matrix of Thomas de Rokeby (Plate XIII *b*), an admirable example of heraldic seal-cutting, formerly in the Waterton collection and illustrated in the Catalogue of the Heraldic Exhibition of the Burlington Fine Arts Club; another medieval silver matrix of fine quality is the fourteenth-century seal of Simon Covent, probably Flemish (Plate XIII *c*). Bronze matrices of interest also illustrated are those of Sir William Norreys, Sheriff of Oxon and Berks in 1481-2 and 1486-7, with shield of arms and castle (Plate XIII *a*); of the Guild of Merchants of Volterra (with kneeling figure and tree, Plate XIII *d*); and of Bartholomew Ulich, with lions addorsed (Plate XIII *f*). Among seals of the sixteenth and early seventeenth centuries may be mentioned the Flemish silver matrix of Jan Pouwels, bearing on the back the date 1583, and a series of gold signet rings with armorial bearings, the two finest (Plate XIII *g, i*) being that



XII *a*. LUSTRED PERSIAN DISH



XII *b*. LUSTRED PERSIAN BASIN



*a*

*b*

*c*



*d*

*e*

*f*



*g*

*h*

*i*

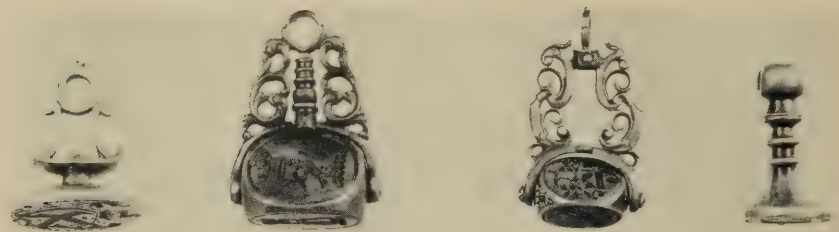


*j*

*k*

*l*

*m*



*n*

*o*

*p*

*q*

### XIII. SEALS AND RINGS



of Sir Roger Wilbraham (d. 1616), Master of Requests to Queen Elizabeth, Solicitor-General for Ireland in 1586, and holder of other offices, and the massive ring of a member of the Danby family, formerly in the Rosenheim collection, and like the Rokeby seal published in the *Heraldic Catalogue*. The former of these two signets belongs to the type in which the arms are engraved in crystal, through which are seen tinctures applied at the back, a type well illustrated in contemporary portraits, for instance those of Sir Nicholas Bacon and Archbishop Cranmer in the National Portrait Gallery.

To the later seventeenth century belong two remarkable seals, both illustrated here (Plate XIII *h, e*). The first belonged either to Lady Charlotte or to Lady Anne Fitzroy, daughters of Charles II by Barbara Villiers, the matrix, which is of steel, bearing the royal arms with a baton sinister ermine ; it is finely mounted in a gold handle with delicate floral designs in contemporary English enamel. The second is that of Richard Towneley (d. 1628), the large silver matrix showing eighteen quarterings and four crests. The numerous small seals worn on the person from the later seventeenth to the early nineteenth century are represented by full series of the principal types, the handles being of gold, silver, and steel ; a few characteristic examples are shown in Plate XIII *j-q*. All have the arms of the wearer, and together they offer a comprehensive illustration of the heraldic engraver's art in England throughout the period named. In the earlier years the arms were often cut in the metal, in the later they were commonly executed on carnelian and other stones. With the seals are three silver hawks' vervels of the seventeenth century, two with the name and arms of William Sherard of Stapleford, knighted in 1622 and created Baron Sherard in 1627, the third with the arms of Degge, probably made for Sir Simon Degge (1612-1704), High Sheriff of Derbyshire in 1673. Such vervels are of great rarity ; they were so small that unless carefully preserved their loss was certain. Mention should also be made of three cylindrical wax-holders, with arms for use in sealing engraved upon the lids.

This valuable gift of Mr. Mill Stephenson renders the series of

later English seals so complete that further acquisitions will only be necessary in exceptional cases. The Croft Lyons collection was strong in precisely the period in which the Museum collection was weak ; a recognized lacuna has thus been filled. O. M. D.

#### 9. THE DISCOVERY OF AFRICA.

THE Department of Printed Books has received a valuable donation and an important contribution to the history of African exploration in Volume I of *Monumenta Cartographica Africae et Aegypti* by H.H. Prince Youssouf Kamal of Egypt. This is the preliminary volume of an extensive work which will deal with the most important maps and geographical representations of every part of Africa from the earliest times to the present day. Conceived in the first instance as a patriotic task, the work is dedicated to the author's direct ancestor Mehemet Ali, Pasha of Egypt 1805-49, whose portrait is reproduced in the first volume.

Volume I contains all the known descriptions of any part of Africa before the time of Ptolemy. Besides voyagers' accounts such as those of Harkouf—who made a journey into Nubia about 1500 B. C.—Sataspes, Hanno, and the pseudo-Arrian, the author has printed references to Africa found in classical literature, including some from the plays of Aeschylus and Aristophanes, and relevant passages from Herodotus, Pomponius Mela, Pliny, and other sources. High tribute is paid to Sallust as a geographer.

The descriptions are illustrated by nearly a hundred maps, printed in heliogravure. Among these is a remarkable representation of the course of the Nile from a painting on a sarcophagus dated about 2760 B. C. In the numerous historical or 'reconstruction' maps good use has been made of the work of Lelewel and Miller.

E. L.

#### 10. CHELSEA PORCELAIN GROUP.

THROUGH the generosity of Viscount Bearsted, M.C., the Department of Ceramics has acquired, as a gift through the National Art-Collections Fund, an unusually large and magnificent group of Chelsea porcelain (Plate XIV). It illustrates the subject known as 'The Roman Charity' or *Caritas Romana*, and the instance



XIV. CHELSEA GROUP, 'THE ROMAN CHARITY'





XV. CONTINENTAL PORCELAIN GROUP

of filial piety which it commemorates on the part of Pero to her captive father Cimon is recorded by Valerius Maximus and Plutarch, and is a favourite theme for sixteenth- and seventeenth-century painters. The present group appears to be based on an engraving after Rubens. His painting of the subject in the Rijksmuseum at Amsterdam shows close resemblance to the Chelsea composition, although certain details, such as the position of the father's left hand and left foot, have been modified for translation into three dimensions. This painting is illustrated in connexion with the Chelsea group in an article in *Apollo*, Vol. v, p. 205.

The group is marked with the gold anchor and rests on a base of 'mazarine' blue and gold. It may be dated with confidence to some year between 1760 and 1770. In the latter year the Chelsea factory was bought by William Duesbury of Derby, and an advertisement of May 1769, quoted by Nightingale in his *Contributions towards the History of Early English Porcelain* (p. xxvii), announces the sale, among other specimens of Chelsea porcelain, of 'very large and curious groups, particularly two groups of the Roman Charity'. It is not certain whether this sale was actually held, since an advertisement of a sale at Christie's in the following year (Nightingale, p. xxviii) contains precisely the same items, including the two Roman Charity groups. Fortunately a catalogue of the latter sale has been preserved and is reprinted in full by Nightingale (p. 1). From it two extracts may be quoted :

'First day's sale. Lot 76. *One very large and curious group, representing the Roman Charity, on a pea-green and gold pedestal. 6l. 16s. 6d. . . .* Fourth day's sale. Lot 76. *One very large and curious group, representing the Roman Charity, upon a very magnificent blue and gold pedestal. 8l. 15s.'*

The group was formerly in the collection of Mrs. Radford, and is illustrated in colours by William King, *Chelsea Porcelain*, Plate 4. A few years ago it passed into the collection of the late Lord Bearsted, the donor's father. Only one other example of the group, and that without a stand, is known to exist ; it is in the collection of Mr. F. E. Sidney, and is illustrated by Solon, *Old English Porcelain*, Fig. 26, and by William King, *English Porcelain Figures*,

Fig. 39. The name of the modeller is not known, but it may be asserted with confidence that the group is an independent creation and not a mere copy of a Meissen or Sèvres original.

H. with stand, 21 inches.

W. K.

## 11. CONTINENTAL PORCELAIN GROUP.

THIS recently purchased group (Plate XV) is in the rococo style characteristic of the lesser German porcelain factories of about 1770. It represents a girl singing from a book of music, while a man beside her is playing a flageolet. On the ground is a violin; behind the man is a pillar, which supports his hat and a bottle. The appearance of the base suggests that it was originally made to fit into a socket of some kind, perhaps as part of a larger centrepiece; in front is a mark in blue enamel, which does not appear very clearly in the reproduction. It represents two interconnected pairs of crossed lines and was probably, like so many porcelain marks, suggested by the crossed swords of the Royal Saxon Factory at Meissen. The pigmentation is characteristic; a maroon pink is used for the man's breeches, the girl's flowered bodice and shoes, and the rococo scrollwork, the man's coat is a pale biscuit colour, while the girl wears a brilliant green cloak and a yellow skirt. Yet it has not been possible hitherto to trace the factory or even the country of origin. The vendor's opinion that the group is Dutch, made at Weesp or Oude Loosdrecht, is untenable. At first sight it would seem likely that we have here the product of one of the smaller German factories in Thuringia, but none of the ceramic authorities in Germany who have been consulted is prepared to concede the possibility of this. It may be added that the mark on this group, although not to be found in the ordinary repertoires of porcelain marks, is given in various works on Russian porcelain as having been in use at the factory founded at Verbilki in 1758 by an Englishman named Gardner and moved in 1780 to Tver, near Moscow. The most recent reference is in A. Rozembergh, *Les Marques de la Porcelaine Russe, Période Impériale*, Pl. XXXVIII. Unfortunately so little is currently known in the west of Europe about Russian porcelain, owing to the absence of examples and the



lack of thoroughly illustrated monographs, that it is impossible to say more at the moment than that the mark is known to have been used at Gardner's factory. The modelling is however of far finer quality than in any figure-sculpture that has been hitherto reproduced as a Gardner product.

H. 8.5 inches.

W. K.

## 12. JAPANESE COLOUR-PRINTS.

AMONG ten Japanese colour-prints purchased in April for the sub-department of Oriental Prints and Drawings a woodcut by Utamaro is remarkable both for its great rarity and for the unusual representation of the reflection of a figure in water. Under a bridge on the Sumida, a pier of which is seen, a boat has been moored : a girl is angling and has caught a small fish which she is about to take off the hook ; she stands above a young man who leans over the side of the boat to dip a red lacquer *saké*-cup in the water and at the same time seems fascinated by his own reflection. The print is a small *kakemono-yé*, 524 × 19 cm. The seal of the publisher Iwatoya Kisaburo is on the side of the boat. In this impression the colours are much faded, but as the colour was confined to the girl's dress and the *saké*-cup, the youth being clothed in a dress of black, grey, and white checks, the dulling of the tones of pink and red is not much to be regretted. The woodcut dates, to judge from style, types, and fashion of coiffure, from about 1800 or a little after ; not Utamaro's best period, though he was still capable of superb designs (like the famous Yamauba and Kintoki with the chestnut), and it would not be remarkable but for the representation of the young man's reflection, exquisitely rendered in a tint of shadowy grey. As a rule, of course, Japanese art ignores such things as cast shadows and reflections ; the darkness of night is merely symbolized by a black sky behind a perfectly visible scene. When such natural effects are reproduced in Japanese prints, it is not an experimental step in naturalism, it is a playful fancy rather on the part of the artist, finding an amusing motive for design. A well-known and charming print of Utamaro's portrays a mother with a baby on her shoulder looking down into a well where the two faces are pictured in the water. Here the

treatment is rather different. Very few impressions of this print appear to exist.

At the same time the sub-department acquired two *kakemono-yé* by Hokusai. One of these is the 'Carp leaping up a Waterfall', from the fine set of animals, birds, and fishes which is among the artist's late works and which hitherto has not been represented in the Museum. The other completes the Museum set of *Shika Sha-shinkyō*, 'Living Images from the Poets of China and Japan', the set of ten prints by many accounted the climax of the whole series of Hokusai's colour-print designs. Seven of these were described in the Catalogue published in 1916: two others have been acquired in the last few years. The present purchase is a very fine impression of the 'Ri Haku', the subject of which is the famous Chinese poet Li Po (A. D. 705-62) contemplating the waterfall of Lo-Shan.

Among the prints purchased at the same time were two by Yeishi, one by Kiyonaga, and one of a rare set of prints by Shunchō representing a girl—the well-known beauty Ohisa—and the wrestler Onogawa; large heads on a yellow ground. This print dates from about 1790 and illustrates the new vogue for prints of large heads, started by Shunkō and Shunyei, who anticipated the great series of actors' portraits published by Sharaku in 1794-5. The sub-department also acquired four seventeenth-century Chinese colour-prints of flowers and fruit.

L. B.

### 13. DRAWINGS BY HOLMAN HUNT.

MRS. HOLMAN-HUNT has recently presented two drawings by her late husband, William Holman Hunt, O.M., the centenary of whose birth occurred on April 2nd. The gift is particularly welcome, since this great artist was hitherto unrepresented in the Museum, which possesses drawings, not very numerous, by most of his comrades of the Pre-Raphaelite movement.

The first is a pen-and-ink sketch ( $9\frac{3}{8} \times 12\frac{5}{8}$  inches), dating apparently from 1850, for the picture of 'Valentine rescuing Sylvia' (*Two Gentlemen of Verona*), which Holman Hunt exhibited at the Royal Academy in 1851. The picture was attacked by *The Times* but found a warm defender in Ruskin. Miss Siddal, afterwards the



XVI. 'JOSEPH,' by *Holman Hunt*





*a*



*b*



*c*

## XVII. ENGLISH PORCELAIN

wife of Rossetti, sat for Sylvia, but in this drawing the face has been erased and roughly drawn again in pencil. The drawing has its weak points, but is imbued with the Pre-Raphaelite spirit. Its arched top is characteristic of the period.

The second, and finer, drawing is of much later date (Plate XVI). It is a highly finished study in silver (or gold ?) point from an Arab model, drawn at Jerusalem in 1876, for the figure of Joseph leading Mary and the Holy Child, in 'The Triumph of the Innocents' (first version, now in the Walker Art Gallery, Liverpool). The shoe, the hands, and some other details, including the signature, have been drawn in pencil. The whole figure is slightly sketched again, on a smaller scale, on the left, and there are three separate sketches of the left hand. The drawing, on a white prepared paper, measures  $18\frac{7}{8} \times 11\frac{3}{4}$  inches.

The QUARTERLY is indebted for leave to publish this reproduction to Mrs. Holman-Hunt, to whom the copyright belongs. C. D.

#### LABORATORY NOTES.

IT is proposed to print from time to time notes on the results of researches made in the Museum Laboratory on matters of importance, not only to the British Museum, but to curators and collectors generally. The Laboratory was established in 1919, on the request of the Trustees, by the Department of Scientific and Industrial Research, and has been from the first under the control of Dr. Alexander Scott, F.R.S., who is assisted by Mr. H. J. Plenderleith, M.C., Ph.D., and Mr. E. Padgham, F.C.S. The results obtained have been published, and thus made available for general use, in a series of Reports, of which the third, a substantial volume of 70 pages and 60 plates, issued by H.M. Stationery Office in 1926, resumes and summarizes the work of the whole period.

The Laboratory Notes to be published in the QUARTERLY, of which the first follows here, will deal with matters of interest as they arise.

#### ENGLISH PORCELAIN : AN AID TO CLASSIFICATION.

AS the result of an analytical investigation of the paste of English porcelains conducted in the British Museum Laboratory, it has been found possible to gain valuable information as to the nature of

a specimen by the application of a drop-test for phosphate. This test, which in no way disfigures the specimen, possesses the further advantage of being simple in application, and accordingly full technical details have been published elsewhere for the benefit of connoisseurs. It will suffice in the present communication to outline the significance of the work and to refer to some consequent changes in attribution which have necessitated rearrangement in the exhibition cases of the Ceramic Gallery.

Where pieces are left uncoloured as, for example, in the early productions of the Bow and Chelsea factories, the problem of attribution has always been one of considerable difficulty, and this is fully recognized in the British Museum Catalogue. Further complications arise from the well-established practice of copying popular models prevalent in the English as in the continental factories. In many cases, indeed, it would seem to be quite impossible, without the aid of a chemical analysis, to assign a specimen with any degree of finality to one or other factory. Unfortunately such an analysis implies the mutilation of the specimen. The value of the drop-test will be apparent when it is considered that Bow porcelain made under the patent taken out by Frye in 1748 contains phosphoric acid to the amount of from 11 to 19 per cent., while the early Chelsea paste is glassy in nature and free from bone ash. There yet remains the problem of recognizing Bow porcelains manufactured under the first patent (Heylin and Frye, 1745), which utilized a formula free from phosphate, in any quantity at least, and specimens of this class could not be discriminated by the drop-test from early Chelsea models.

By its very nature, a drop-test does not lend itself to an exacting quantitative estimation. It seems possible, however, to distinguish porcelain such as that of Liverpool containing about 2 per cent. of phosphate, from the porcelains of Bow and Lowestoft, so much richer in this ingredient.

No fewer than eighty British Museum specimens have been examined in the Laboratory and data collected which will form an interesting field for further research.

The following table serves to illustrate changes which have been made in the classification of nine porcelains :



<i>Chelsea.</i> (Previously attributed to Bow.)		<i>Bow.</i> (Previously attributed to Chelsea.)	
I. 3	<i>Statuette</i> of Britannia seated on a globe which rests on a lion's back. [Plate XVII <i>a</i> .]	II. 3	<i>Statuette</i> of a Thames waterman wearing Doggett's coat and badge. [Plate XVII <i>b</i> .]
I. 17	<i>Knife-handle</i> with prunus sprig in relief.	II. 6	<i>Group</i> : Old man telling girl's fortune.
I. 28	<i>Figure</i> of a boar seated on a rustic base.	II. 11	<i>Teapot</i> with moulded spout: globular: handle with thumb-rest: prunus sprays in relief on body and lid.
I. 29	<i>Figure</i> of a boar running, in other respects similar to the specimen above.		
I. 35	<i>Vase</i> of slender Chinese shape painted in colours with gilding. Oviform body: two monster handles: partridge and prunus pattern.		
I. 74	<sup>1</sup> <i>Coffee-cup</i> : transfer-printed in red with the Tea-party of Hancock: roughly painted conventional border inside.		

<sup>1</sup> It should be stated that the test in this case did, indeed, indicate the presence of a small trace of phosphate which was considered to be due to impurity despite the fact that on other grounds this piece has been claimed for Liverpool.

The specimens in the first column have been found to contain no phosphate, while all those in the second column are highly phosphatic, and thus their Bow origin is indicated. It is interesting to note that the Victoria and Albert Museum possesses a piece of similar design and style to I. 35, bearing the raised anchor mark of Chelsea.

In the case of objects of utility in the white, where shape is a fairly constant factor, such as handles for cutlery, considerations of style of relief moulding and nature of glaze and finish are at present insufficient for purposes of identification. It will be possible to identify these by the phosphate test, and having done this to consider the decoration and find out whether any of the reliefs are motifs exclusive to one or other factory. The illustration, Plate XVII *c*, shows two varieties of Chelsea handle, one decorated with a raised scroll

pattern, and the other with a prunus sprig in relief; the third handle bears a daisy spray in relief, contains much phosphate, and is therefore assigned to Bow.

The prunus sprig form of decoration has been found on both Chelsea and Bow productions. The teapot, Number II. 11 of the above table, is an example of the Bow form, and the following may be cited from the non-phosphatic series: Number II. 10, a plate with sloping rim and turned-up edge; Number II. 9, a hexagonal vase with high neck and two dragon handles; and the knife-handle, Number I. 17 of the table.

So far this work has been practically confined to the earliest English porcelain, which seems to offer the most useful field for investigation by the phosphate test. In drawing conclusions two facts must ever be borne in mind, namely, (1) the possibility that some of the non-phosphatic pieces are the earliest products of Bow; and (2) the extreme improbability that the early pastes are all of constant composition; undoubtedly experimental pieces must have been fired, and in the end these two problems must inevitably remain outstanding.

H. J. P.

## NOTES

### THE WITCHAMPTON CHESSMEN.

**I**N the last issue of the *QUARTERLY* a description was given of the remarkable early chessmen recently found at Witchampton Manor, in Dorset. It was then stated that the chessmen had been deposited in the Museum on indefinite loan by the owner, Mrs. McGeagh. It is pleasant to be able to announce that Mrs. McGeagh, on realizing the importance and historical interest of these pieces, which are apparently the earliest chessmen known, has converted her loan into a definite gift to the national collection.

### THE JERASH HEAD.

**I**N the note on this object in the last issue, the loan of it to the British Museum was wrongly attributed to the Department of Antiquities in Palestine. The excavations during which the head

was found were carried out on behalf of the Department of Antiquities of the Government of Transjordan, and the loan was authorized by His Highness the Amir Abdullah and the Transjordan Government.

With regard to the circumstances of the discovery, the following particulars have been supplied by Mr. George Horsfield, who was in local charge of the work under Professor Garstang :

‘ It was found on the 15th Jan., 1926, inside the colonnade lying to the north of the West door of the Church on the viaduct, which faces the Great Gate of the North Temple, at the foot of the second pillar, about 6 inches from the pavement in a bed of earth.’

### DISCOVERIES AT UR.

AN exhibition has been arranged of the most striking of the discoveries made at Ur during the past season by the Joint Expedition of the British Museum and the Museum of the University of Pennsylvania, under the leadership of Mr. C. L. Woolley. The most fruitful portion of the season’s work was the exploration of a very early cemetery in the eastern quarter of the temenos, where burials were found ranging from 2600 B. C. back to 3500 B. C. or earlier. These tombs were rich in gold objects (including a gold dagger with handle of lapis lazuli, diadems, reticules in gold and silver, a gold spear, small gold chisels, &c.), beads, and other ornaments, copper implements, ornamental shell plaques, early tablets, &c. The exhibition (which includes the Philadelphia share of the discoveries) will remain open during the summer. A fuller description will be given in the next number. It is hoped to continue the exploration of the cemetery in the autumn ; but funds are needed to supplement the grant made by the Trustees.

In this connexion we deeply regret to have to report the death (as the result of an accidental fall) of Dr. G. B. Gordon, Director of the Museum of the University of Pennsylvania. Dr. Gordon was himself a distinguished explorer, having worked in Central America, and having personally visited Palestine and Iraq, to arrange for the excavations conducted on behalf of his Museum. It was on his initiative that the co-operation between London and Philadelphia



at Ur, which has proved so fruitful, was arranged, and full acknowledgement is due, on behalf of the British Museum, of the friendly and conciliatory spirit in which his side of the partnership was always conducted. His death will not end the co-operation, but it is a great blow to both institutions and to Dr. Gordon's friends in England and America.

#### INDIAN PAINTINGS.

**A**N exhibition of Indian paintings has replaced the Japanese colour-prints which have been on view since December last. The most prominent exhibits are copies from two of the famous frescoes of Ajantā, and from two of the less-known but equally impressive frescoes of Bāgh. The rest of the exhibition consists of small paintings of the Mogul, Rajput, and other Hindu schools. A short descriptive Guide, by Mr. Laurence Binyon, has been published; price threepence.

#### RECENT PUBLICATIONS.

**T**HE CATALOGUE OF THE GREEK COINS OF CYRENAICA, by Mr. E. S. G. Robinson, is the twenty-ninth volume of the British Museum Catalogue of Greek Coins. It covers the numismatic history of Cyrene from the earliest times down to the close of the Roman provincial series under Tiberius. Coins not in the Museum are described in the Introduction, which extends to 275 pages and deals with the whole history under the principal headings of (1) Cyrene, (2) Koinon, (3) Regal Coinages, (4) Barce, (5) Euhesperides, (6) Minor Mints, (7) Cyrenaica under the Romans, and (8) Special Sections. There are 47 plates of coins.

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**W**HEN the King's Music Library was deposited in the Museum by His Majesty in 1911, the Trustees undertook to prepare a catalogue of it. The war, and the complications arising therefrom, delayed the fulfilment of this promise, and it is only now that the first instalment of it has appeared. This is the CATALOGUE OF THE KING'S MUSIC LIBRARY: PART I, THE HANDEL MANU-

SCRIPTS, which was completed and passed through the press by Mr. W. Barclay Squire, just before his lamented death. The Handel manuscripts are by far the most important portion of the collection ; but two other parts will be needed to complete the Catalogue, one to deal with the remaining manuscripts, and the other with the printed music. Arrangements have been made to proceed with these without delay.

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THE full publication of the results of the excavations undertaken by the Trustees in Mesopotamia during and since the war has commenced with the appearance of *UR EXCAVATIONS, VOL. I. : AL-'UBAID*. This volume deals with the excavation of the small but highly important temple, about four miles from Ur, discovered and partially excavated by Mr. Hall in 1919, and finally cleared by Mr. Woolley in 1923-4. From this site came the remarkable copper bulls and the relief of Imdugud (see *QUARTERLY*, I. 4, art. 56), and the equally remarkable friezes of cattle, birds, and a milking scene, which are the most striking extant examples of Sumerian art of about 3000 B. C. These are now fully published in a large quarto volume, with 68 plates, issued under the joint auspices of the British Museum and the Museum of the University of Pennsylvania. The work is shared by Mr. Hall and Mr. Woolley, with chapters by Mr. Gadd on the inscriptions and by Sir Arthur Keith on the human remains.

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A VERY handsome monograph on *GREEK PRINTING TYPES*, the outcome of the exhibition described in Vol. I, p. 112, has been presented to the Trustees by the Lanston Monotype Corporation. It contains facsimiles of all the sixty examples of Greek printing, from 1465 to 1927, comprised in that exhibition, with a historical introduction of 16 folio pages by Mr. Victor Scholderer, the designer of the *NEW HELLENIC* type which has been produced by the Lanston Corporation in response to the desire for a new fount of Greek type expressed by the Society for the Promotion of Hellenic Studies. The generosity and enterprise of the Lanston Corporation and their Director, Mr. W. I. Burch, have not only provided a type

of great beauty (of which examples are given), from which it is to be hoped future readers of the Greek classics will benefit, but also have made a contribution of great value to bibliographical literature. Text and facsimiles have been beautifully produced by the Oxford University Press, and the entire edition (apart from copies reserved for presentation) has been handed over to the Trustees of the British Museum for sale, all proceeds being devoted to the purchase of specimens of fine printing for the Museum. Purchasers, therefore, will not only obtain a handsome and instructive volume for a guinea, but will be directly benefiting the national collection by every penny of their expenditure.

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THE two most recent additions to the series of official Guide-books are a new edition of the *Guide to the Waddesdon Bequest*, and a wholly new *Guide to the Exhibition of Roman Coins*, the work of Mr. H. Mattingly. The latter, like other departmental Guides, is a brief handbook to the whole subject, and is illustrated by reproductions of 97 coins.

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THE various series of postcards have received the following additions : no. 78 (15 cards in monochrome), Drawings by Claude Lorrain (supplementing set no. 57, which has been reissued) ; 79, Greek, Roman, and Etruscan Bronzes ; B. 27 (six cards in colour), Scenes from the Romance of the Rose ; B. 28, Miniatures from Froissart's Chronicles ; B. 29, Miniatures of Franciscan subjects ; B. 30, Water-colours by J. S. Cotman ; C. 13 (15 cards in colour), Coloured Prints by Blake (in connexion with an exhibition of Blake's work, arranged in commemoration of the centenary of his death). A large reproduction of a miniature of St. Bonaventura receiving a vision of St. Francis has also been published.







XVIII. GOLD MEDAL OF QUEEN MARY  
(TUDOR)

#### 14. GOLD MEDAL OF QUEEN MARY TUDOR.

ON the obverse of this medal (Plate XVIII) is the bust of the Queen to the waist, facing to left. She wears a coif and jewelled hood, with veil falling behind, and a richly decorated stiff bodice of brocade with sleeves of the same stuff; it is open at the neck, showing a collarette with frill. On her breast hangs a jewel with pearl pendant. The inscription, in Latin, describes her as 'Mary I, Queen of England, France and Ireland, Defender of the Faith'. Below the truncation is the signature IAC TREZ. On the reverse the motto CECIS VISVS TIMIDIS QVIES ('sight for the blind, tranquillity for the fearful') accompanies an allegorical design, in which the Queen figures as Peace. She is seated, holding in her raised right hand branches of laurel and palm, in her left a torch with which she fires the implements of war. These are piled before a circular building which is full of people. Behind her is another crowd of blind people on whom the winds blow and lightning, hail and rain descend from heaven. In the foreground is water.

The medal measures 70 mm. ( $2\frac{3}{4}$  inches) and weighs 183.42 grammes or 2830 grains troy. Specimens in silver and bronze of this piece have long been known, but they are all of very inferior quality. Not only are they slightly smaller in dimensions, owing to the shrinkage of metal in cooling when one medal is reproduced by casting from another, but a great deal of the fine detail is lost, whereas on an original such as this, chased after casting by the medallist himself, the minutest features are fresh from his tool. This specimen has suffered very little damage; a very slight dent on the tip of the nose, one on the cheek, slight signs of wear on the highest portions of the relief, such as the edge of the coif and the jewel and, on the reverse, the head of the queen, hardly make themselves perceptible.

As a portrait it is a wonderful characterization, and must be compared with Sir Antonio Mor's portrait in the Prado. The queen's dress, while it generally resembles that worn by her in the Prado picture, differs in having a brocaded bodice instead of a plain one. A similar bodice is worn in Hans Eworth's portrait in the Society of Antiquaries, but that again differs from the medal in having no collar. In all three the same jewel is to be seen. The portrait is evidently



due to an independent study by the artist. Jacopo Nizzola da Trezzo of Milan, a goldsmith, medallist, sculptor and architect who was largely responsible for the decoration of the Escorial, was in the Netherlands about the time of the Queen's marriage to Philip II. There can be little doubt that he was brought to England either before or just after the marriage to model the Queen's portrait. Probably, as in the case of Sir Antonio Mor, his visit preceded the marriage, although the medal of Philip II himself, which is a pendant to this, bears the date 1555. The design on the reverse—which seems to allude to the restoration of the Roman Catholic religion in England—is perhaps somewhat too florid for modern taste, but it is a fine composition, and there can be no two opinions about the extraordinary virtuosity shown in the modelling and chasing on both sides.

This medal was formerly in the collection of Mr. Reginald Huth. Its earlier history is unknown, but there seems reason to believe that it may have been acquired in Spain. If so it may have been one of the—doubtless very few—specimens cast in gold by Trezzo to be sent out to Spain at the time of the marriage. That it has now found a home in the British Museum is due to the generosity and public spirit of the Worshipful Company of Goldsmiths, by whom it was purchased at the Huth Sale (Sotheby's, 8 April 1927, lot 2).

G. F. H.

#### 15. SMART'S *SONG TO DAVID*.

THE Department of Printed Books has acquired by gift a copy of the very rare first edition of Christopher Smart's *A Song to David*. This was printed for the author in London in 1763, and the copy now acquired is signed by him, as are apparently the other four known copies. The poem is said to have been composed during Smart's second period of confinement in a mad-house while suffering from a peculiar form of religious mania. It was reprinted by the author at the end of a subscription edition of his poetical version of the Psalms of David in 1765; but was omitted, along with a few other pieces, from a collected edition of his poems published twenty years after his death, as 'bearing melancholy proofs of the recent estrangement of his mind'. The poem was reprinted again in 1819; and dur-

ing the nineteenth century its reputation increased greatly, partly through the appreciation of Browning and Rossetti, the latter of whom described it as 'the only great accomplished poem of the eighteenth century'. Extracts from it are quoted in most anthologies, and in recent years it has been several times reprinted—but always without reference to this first edition, which had been generally lost sight of until it was reprinted at Oxford in type-facsimile in 1926.

The poem was originally published at the price of one shilling. The copy now acquired by the Museum was purchased at a sale of books from the Britwell Court library, in April of this year, for £590; but the cost was afterwards generously defrayed by Mr. S. R. Christie-Miller—the culminating gift in a series of benefactions by which he has enabled the Museum to secure several rare books from his great library, now dispersed.

R. F. S.

#### 16. OTHER ACCESSIONS TO DEPARTMENT OF PRINTED BOOKS.

THE Department has also acquired two valuable early English items. The first is a small liturgical office, 'Festum dulcissimi nominis Iesu', handsomely printed (in red and black) by Richard Pynson in London about the year 1497 (Gordon Duff: *Fifteenth Century English Books*, no. 144). The present copy, which is the only one known, was purchased from the executors of the late Sir J. F. F. Horner. The Museum already possessed the only known copy of the only other fifteenth-century edition of this office, also printed by Pynson some four years earlier than the one now acquired.

The other item is a Church Brief, printed under authority or letters-patent given out by Henry VIII under his broad seal, inviting subscriptions for the building and maintenance of a Chapel of St. James on Bosworth Field to receive the bodies or bones of those slain in the battle there in 1485. The Brief is printed in two different settings-up on one side of a single half-sheet. The present copy, which is the only one recorded, was purchased at a sale of books from Britwell Court. It is without printer's name, place or date of printing. It has been provisionally assigned to the year 1515, and may be the earliest printed document of the kind.

R. F. S.

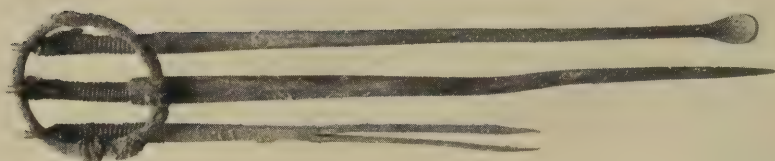
## 17. THE UR EXCAVATIONS EXHIBITION.

THE exhibition of antiquities excavated at Ur during the season 1926-7 by the joint expedition of the British Museum and the University Museum of Pennsylvania was opened in June and will probably continue open till the end of October, in the Assyrian Basement. This is the finest exhibition of objects from the remarkably successful excavations at Ur that has hitherto been shown. Mr. Woolley's discoveries during the past season have been sensational. No such great find not only of early 'grave-goods' but also of objects of the precious metals has ever been found in Mesopotamia before, and in this last respect the find comes next to those of the Tutankhamen tomb and the shaft-graves at Mycenae. The golden dagger with its lapis-lazuli hilt and open-work gold sheath (Plate XIX*a*), the gold war-pickaxe of adze-shape (Plate XIX*b*), the electrum spear, the battle-axe with haft bound with gold, the golden *étui* (Plate XX*a*) containing ear-scoop, head-scratcher, and tweezers of gold, diadems of thin gold, axe-heads and a head-ornament (?) of silver, and a most remarkable series of necklaces chiefly of gold, cornelian, and lapis beads, all of which date at least to the period of the First Dynasty of Ur (*c.* 3200-3100 B. C.), and are possibly older, are an unexampled treasure for a single season's excavation. Of these objects the dagger and the *étui* are assigned to the Baghdad Museum, and will return there at the close of the exhibition. Of the rest half will remain as the share of the British Museum. Besides these objects of the precious metals there are other objects in the exhibition of the highest interest, notably the gaming-board (Plate XX*b*) of shell, lapis, and mother-of-pearl, which rivals that from Knossos in interest and far exceeds it in age, the engraved shell plaques (Plate XXI*a*), the lapis-lazuli cylinder described as the property of the wife of king Mes-anni-padda (*c.* 3200 B. C.), a square stamp seal of the same design as the 'Indo-Babylonian' seals found at Harappa in the Panjab, but with a cuneiform inscription, which is decisive as to the contemporary connexion of the Sumerians with India; and, last but not least, the oldest representation of the chariot, on a fragment of a grave-stela (Plate XXI*b*); the empty chariot drawn by lions or griffins (?) is being led to the grave followed by the king's (?) retainers. The

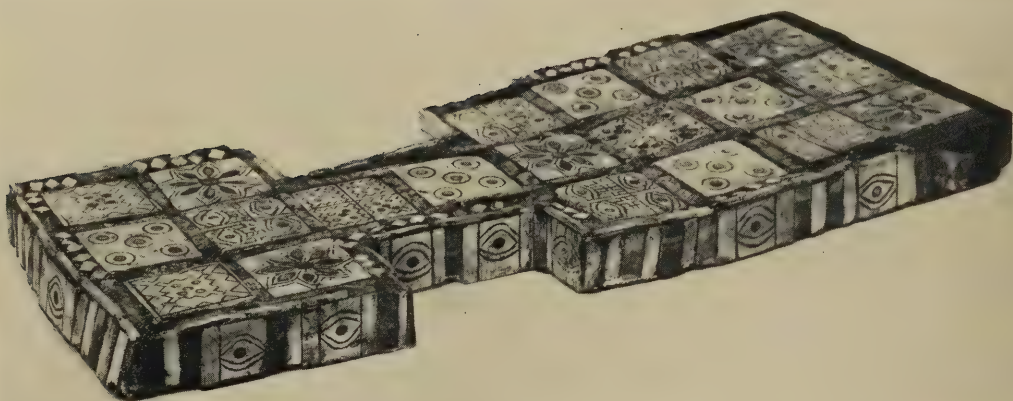




XIX. GOLD DAGGER AND ADZE-HEAD, FROM UR



XX *a.* GOLDEN ÉTUI, FROM UR



XX *b.* INLAID GAMING-BOARD, FROM UR



XXI *a.* SHELL PLAQUES, FROM UR



XXI *b.* STELA SHOWING CHARIOT, FROM UR





XXII. EGYPTIAN STONE FIGURES

clumsy make of the wheel is specially to be noted; spokes had not yet been invented. The last object is one of the oldest found; it must date nearly to 3500 B.C.

All these objects came from a necropolis of the oldest period, of which there are apparently three strata. The uppermost of these belonged to the period of the Agade Dynasty (c. 2700 B.C.), and that below this to the First Dynasty (c. 3100 B.C.). Below this again is the third stratum, which is probably earlier, dating between 3500 and 3200 B.C. There is very little doubt that the earlier strata contain the royal burials of the First Dynasty, and objects belonging to them have undoubtedly already been found and are included in this exhibition; the gold dagger, for instance, must surely be a king's weapon, as are probably also the gold war-pick and spear. The gold dagger-blade was intended for use, and is still sharp, and the adze-axe has been used with effect, as its burred blade-end shows. The burials are found in a hole-grave lined and covered with matting; wicker coffins, or even wooden, were occasionally used. Less commonly, clay coffins or *larnakes*, such as were in regular use later, are found, but they are always found with poorer goods than the uncoffined burials. Next season's work should reveal further important relics from this royal cemetery.

H. R. H.

## 18. EGYPTIAN ANTIQUITIES.

THE Department of Egyptian and Assyrian Antiquities has recently acquired some interesting smaller antiquities. Chief among these is the red quartzite figure of the scribe of the offerings Paiyempermenkh (Plate XXIIa), who is shown supporting a shrine of the god Ptah with one hand while he raises his other hand to his mouth as in the act of drinking. This is a unique position for a funerary statue, and it is to be supposed that reference is intended to the prayer that the dead man may drink sweet water in the next world, a petition easily intelligible in Egypt. The date of this statuette is the end of the XVIIIth or beginning of the XIXth Dynasty, about 1300 B.C. Another, smaller, figure of interest (not illustrated) is one in white limestone of an unnamed 'Adoratrix of Amon', from Thebes, of the XXVIth Dynasty, somewhat in the style of the

well-known figures of queen Amonirdis. The great granite ushabti of Amenhotep-Huy (XVIIIth Dynasty), shown in Plate XXII *b*, is an unusually fine example, and is one of the biggest ushabti-figures ever made. Early objects of interest are the red pottery canopic jar of Uahka (Vth-VIth Dynasty), which is a rare object (there is one in the Louvre and one in the collection of Mrs. J. H. Rea), and the wooden head-rest (VIth-XIth Dynasty) with its pillar in the form of a lion-headed demon devouring a gazelle. There are also good examples of early stone vases and a *pesh-ken* set (set of objects used by the priest in the ceremony of the Opening of the Mouth at the grave) of the Old Kingdom. A very fine bronze figure of Amon with gold inlaid eyes has also been acquired, with other miscellaneous objects of interest.

H. R. H.

### 19. GOLD AND SILVER COINS.

THE series of gold staters of Alexander the Great consists of many hundreds of varieties, bearing the same general types (a helmeted head of Athena, and Victory carrying a standard), distinguished by small symbols, letters, or monograms, in the field of the reverse. The issues extend over a long period, having been continued after Alexander's death by his successors; and the classification can only be made out by an intensive study of the style and symbols and monograms of all the varieties. Similar problems are associated with the gold staters of Lysimachus, king of Thrace, one of Alexander's immediate successors, of which the types are a head of Alexander the Great, with ram's horns growing from his temples, and a seated figure of Athena, the remote ancestress of our Britannia. The addition to the Museum series of nineteen staters of Alexander and seven of Lysimachus, all with symbols hitherto unrepresented, is therefore welcome. Of these, eighteen of the Alexander staters are due to the generosity of Mr. C. S. Gulbenkian, the remainder being a gift from Mr. Archer Huntington. All were once in the collection of the Grand Duke Alexander Michailovich. Three of the Alexander staters and two of those of Lysimachus are illustrated in Plate XXIII, Figures 1-5.

At the same time, Mr. Gulbenkian has presented a rare aureus of



Vespasian, with Fortune as reverse type, and a gold coin of Ghent, struck in imitation of the English noble in 1582.

Among other donations recently received is a fine specimen of the silver cinquentin (50 reales) of Philip II of Spain, struck at Segovia in 1614 (Plate XXIII, Figure 10). It comes from the collection of the late Sir Evelyn Grant Duff, K.C.M.G., in whose memory it was presented by Mr. William H. Buckler. This piece, which bears the King's arms on one side, and the quartered arms of Castile and Leon on the other, measures over three inches in diameter, and weighs 171.9 grammes.

Recent purchases include, in the first place, a specimen, the only one recorded in gold, of a jeton or medalet struck in Holland in 1589 with allusion to the defeat of the Spanish Armada (Plate XXIII, Figure 9). On the obverse is Elizabeth, seated in a car, holding a palm-branch and a book inscribed with the beginning of the Lord's Prayer in Dutch; the legend is 'Tandem bona causa triumphat 1589'. On the reverse is a tree with a nest of young birds, on whom a hawk is swooping; the design is accompanied by mottoes meaning 'war is a necessity' and 'their cause, if not their force, is the more powerful'. There is supposed to be a reference to the visit of Elizabeth to St. Paul's to give thanks for her victory.

A gold stater of the king Pharzoius (Plate XXIII, Figure 6), with his head on the obverse, and on the reverse, an eagle, the initials of the city of Olbia, his name, a monogram, and a dolphin in countermark, is of no interest artistically, but of considerable historical importance. Pharzoius reigned in Olbia, in S. Russia, apparently in the first century B.C.; besides the present specimen, which comes from the collection of the Grand Duke, only three others seem to be recorded.

A silver stater of Thurium (Plate XXIII, Figure 7), of the fourth century B.C., which was formerly in the collection of Mr. W. H. Woodward, has the usual types of this city; on the obverse a head of Athena, her helmet decorated with a figure of Scylla hurling a rock, on the reverse a charging bull. In the exergue of the reverse is the magistrate's name Hera(kleides?), and a cornucopiae.

An extremely rare half-groat of Henry VI's early coinage, struck at York, was acquired at the sale of the Reginald Huth Collection; it

was formerly in the Brice, Montagu and Murdoch Collections (Plate XXIII, Figure 8). It completes the series of the issue authorized by an indenture of the first or second year of Henry VI. The only other specimen known was in the Bruun Sale, where the Museum secured the very rare halfpenny of the same issue. The groats and pennies are less uncommon. The coin is unusually finely preserved and well-struck.

G. F. H.

## 20. THE ROMAN PAVEMENT FROM HORKSTOW.

MORE than a century and a quarter after its discovery (1796), the Roman mosaic pavement at Horkstow near Burton-on-Humber has been lifted and removed to the Museum, on permanent loan from the owner of the land, Mr. John Hele of Carlisle. The village is situated under a range of hills, forming for several miles the eastern boundary of the flat country through which flows the river Ancholme; and about  $2\frac{1}{2}$  miles to the west is the line of the Roman road called Ermine Street, beyond which Roman remains have been recorded at Winterton and Roxby. The pavement lay 230 feet north-west of Horkstow Hall, measured from the nearest point of each, and a coloured plan is given by Samuel Lysons in his *Reliquiae Britannico-Romanae*, Vol. I (1813). His plates III (two states), IV and V show the pavement as it was when first exposed in 1796, and plate VI is a coloured restoration of the whole design by Robert Smirke, R.A., the architect of the Museum. As about one-third of the pavement was already destroyed at the time of discovery this restoration embodies much conjectural detail; the whole west end was ruined before the mosaic was first laid bare. When the mosaic was once more uncovered in the present year it was found that, largely through the penetration of tree-roots, it had suffered some further loss, though perhaps less than might have been expected. The main rectangle contained two squares and an oblong placed across one end. In the western part the design consisted of a circle  $18\frac{1}{2}$  feet in diameter, divided into eight sections by radial lines, with a small circle at the centre containing a figure of Orpheus. In the wedge-shaped spaces were birds and quadrupeds (wild boar, bear and elephant), and in the angles male busts, each flanked by two small Maltese crosses in





XXIII. GOLD AND SILVER COINS





XXIV. ROMAN PAVEMENT, FROM HORKSTOW (DETAIL)

red. On two sides were lines of red and white tesserae and on the third a geometrical pattern in black and red on a white ground. The tesserae except in two borders were cubes measuring about half an inch of red, white, bluish grey, dark blue and various shades of brown. Adjoining this was a square with interlaced border and a circle 15 feet 3 inches in diameter, divided into quadrants which were filled with Tritons, Nereids, Cupids and sea monsters on a red ground, and four medallions with figures on a blue ground. In the spandrils were Titans with outstretched arms, their legs terminating in serpents.

The best-preserved portion is at the east end and represents a chariot race. Between the two tiers of *bigae* is the central wall of the circus with *metae* at either end, and besides the four competitors there are two horsemen, one of whom has dismounted to assist a driver who has lost a wheel; his saddle has a high peak, and the colours do not correspond to the factions of the circus. Adjoining this part of the pavement on the south there were in 1796 remains of other mosaics and other traces of building noticed in the grounds; but when the pavement was lifted, no foundations of walls could be recognized as contemporary with the main rectangle, which originally measured about 54 feet by 24 feet.

The pavement as a whole has long been known for its alleged Christian character, the evidence of small crosses on either side of the heads in the spandrils of the west end being to some extent reinforced by the representation of Orpheus, often regarded as emblematic of the Good Shepherd; portions of a design with Orpheus are already in the Museum from the villa at Withington, Gloucestershire; other examples are at Cirencester, Newton St. Loe, Woodchester and Morton, I.W. Small crosses are also seen in the border of the Thruxton pavement (on the north-eastern staircase), but they may be decorative, inserted in order to relieve a plain space; as a Christian symbol the cross should be in a conspicuous position like the Chi-Rho on the Frampton pavement in Dorset, and the monogram rather than the cross would be expected on late Roman work in Britain. Nothing was found before or during the excavation to throw light on the date or nature of the building, except that below the pavement there had been another floor with another ground-plan, showing a previous



Roman occupation; and the Horkstow pavement may be intermediate in date as well as in style between those with figure-subjects on a large plain field and those entirely covered with interlacing, guilloché or other geometrical patterns.

The first portion mounted since removal is here illustrated (Plate XXIV); it contains the third competitor in the chariot race, at the south-east angle. It may be possible to give other photographs in subsequent numbers.

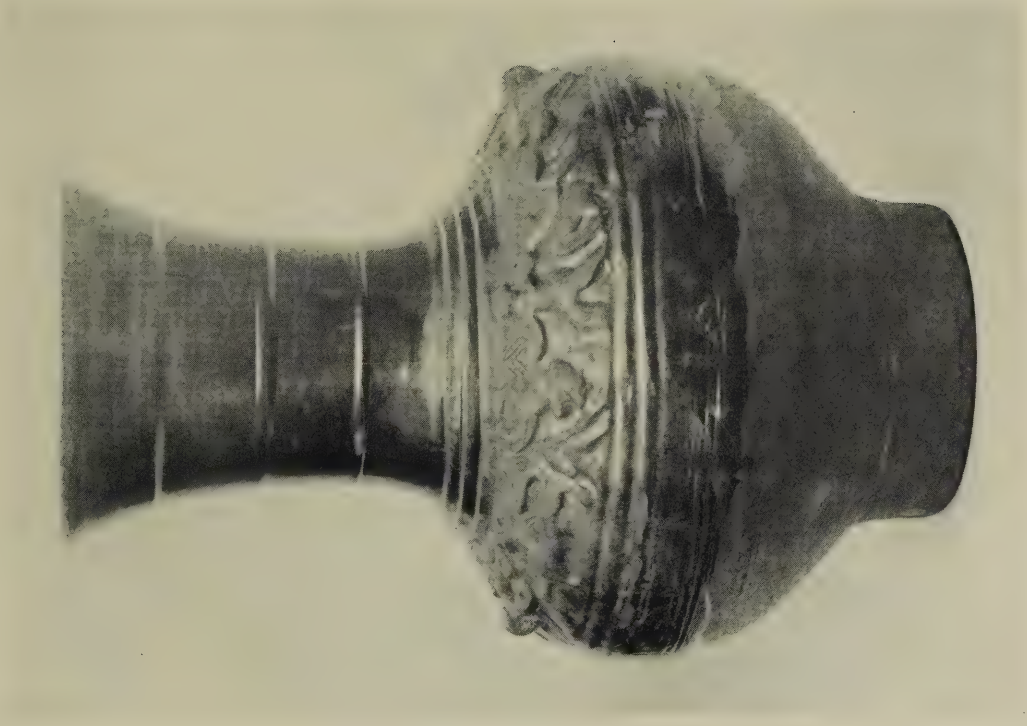
R. A. S.

## 21. EARLY CHINESE POTTERY: THE HARVEY HADDEN LOAN.

A FURTHER instalment of Mr. Harvey Hadden's munificent loan (see No. 6 of this volume) consists of two valuable additions to the collection of early Chinese pottery. One (Plate XXV*a*) is a wine vase, sixteen inches high, of typical Han shape, and made of red pottery with a transparent yellowish lead glaze which combines with the red body to produce a reddish-brown surface. The principal ornament is a band of reliefs which were separately moulded and 'luted' on to the side of the vase with liquid clay. The designs on this band are of a kind much in favour with the Han potters, namely demons, wild animals, and monsters in energetic movement among hills which are indicated in a conventional manner by wavy lines incised or in relief. The band is divided into two strips by monster masks which do duty for handles as on the contemporary bronze vessels. The reliefs on this specimen are strong and clear, and among the creatures depicted we recognize the tiger, boar, camel, horse and dragon. The usual Han glaze is green or greenish brown. The red-brown glaze of this vase is of rarer occurrence, but it distinguishes an important set of tomb potteries found with coins and mirrors of the Han Dynasty (206 B.C.—A.D. 220) at Ying-tzū Hsien, near Chengchow in Honan, now on view in the Cinquantenaire Museum at Brussels, where it has been deposited by Dr. F. Buckens.

The other (Plate XXV*b*) is an elegant vase of light buff ware with a thin lead glaze which has decayed so completely that its iridescent surface gives no clue to its original colour. It is thin and beautifully potted in three sections—the cover, the oval body of the vase with





XXV. CHINESE POTTERY (HARVEY HADDEN LOAN)



XXVI. FRAGMENT OF A CHINESE POTTERY STAND

foliate stand attached and the tall pedestal on to which the body is socketed. The precise date of this vase is not easy to determine, but it belongs to the period between the Han and T'ang Dynasties (A.D. 220-618).

The total height is 22.6 inches.

\* \* \* \* \*

Other interesting acquisitions include pottery collected in Szechwan by the Rev. Th. Torrance, the most important of which are (1) a child's coffin of red clay with foliage scroll borders in relief and yellow and green glazes, and an inscription with date equivalent to A.D. 527, and (2) a fragmentary stand of red pottery which probably dates from the third century A.D.

The stand (Plate XXVI) is in the form of a winged ram on whose back are a cylindrical vessel and two Taoist figures, one holding a thyrsus-like staff with flowing fillets in his left hand and both holding bunches of *ling chih* fungus (?) in their right hands. The details are somewhat blurred, but the costume of the side figure is that of the Han tomb figures. The vessel on the ram's back is vertically pierced to receive some shafted object. Despite its damaged condition the sculptural qualities of this specimen are obvious. Mr. Torrance believed it to be Han, and it cannot be very far removed from that period. Among the Szechwan monuments explored by the Segalen expedition <sup>1</sup> is a stone sculpture of a winged lion or tiger which the winged ram closely resembles in style; and this sculpture, which is at the tomb of Kao Yi, at Yachowfu, is dated in the early part of the third century.

The stand is 10 inches high and 10.6 inches long.

R. L. H.

## 22. A CHINESE FRESCO.

A LADY, who wishes to be anonymous, has presented the Museum with an interesting fresco, about 32 by 26 inches, which is different in style from those recently given by Mr. Eumorfopoulos, and represents a different school. It was exhibited this summer at Messrs. Yamanaka's. No doubt a fragment of a larger composition,

<sup>1</sup> Segalen, de Voisins and Lartigue, *Mission archéologique en Chine*, Paris, 1923, Tome I, Plate 54.



it is the half-length portrait of a priest, holding an incense-burner (Plate XXVII). The face is bearded; the hair being drawn with fine, hatched lines. It has all the appearance of portraying a living presence; and apart from its interest as a fresco is an admirable example of Chinese portrait-painting. Except for the draperies behind the figure, patterned in pale green and blue, there are only a few subdued notes of colour. Though not of a very early period, it shows no sign of the callously deft conventionalism which in time affected the fresco-painters' tradition. Such paintings are difficult to date, because we have so little material for comparison. It is probably not earlier than the beginning of the Ming period. Tentatively, it has been attributed to the fourteenth century. L. B.

### 23. WOODCUTS.

NOTABLE additions have been made, both by gifts and purchase, to the collection of early woodcuts of various schools. Mrs. Alfred Morrison presented a large and striking portrait (17½ by 14 inches), probably by a Flemish artist, of the Habsburg Princess Eleonora, Queen of Portugal and afterwards of France (Plate XXVIII). It appears to date from 1518, in which year she was betrothed at the age of twenty to King Emmanuel I, the carnation which she holds in her hand being symbolical of that event. Mr. Van den Bergh presented, through the National Art-Collections Fund, an extremely rare early woodcut by Schäumelein, St. Sebastian, B. 39 (Plate XXIX), of which the Museum already had an impression defaced by the removal of the monogram. Other signed impressions exist at Erlangen and in the Albertina.

At Boerner's auction 154 at Leipzig in May, which was devoted entirely to woodcuts, 57 lots were bought, containing about 300 woodcuts of various schools, ranging in date from the fifteenth to the early nineteenth century. A few of the more important may be mentioned here.

#### GERMAN SCHOOL.

*H. Baldung.* Undescribed portrait of Luther in profile, after the engraving by Cranach.

*H. S. Beham* (?). Portrait of Jacob Fugger, engraved by Wolfgang



XXVII. CHINESE FRESCO PORTRAIT OF A PRIEST





LENORA SOROR KAROLI R R

XXVIII. WOODCUT PORTRAIT OF PRINCESS  
ELEONORA OF HABSURG



Resch (perhaps after a drawing by Dürer); a very fine and perhaps unique woodcut, coloured.

*A. Dürer* (after). The very rare woodcut of a bath for women, after the drawing of 1496 now at Bremen.

*M. Gerung*. Sick and poor at the door of a church; undescribed woodcut of 1561.

*G. Z.* (1518). Two of a rare series of Apostles in pairs.

*H. Holbein* (after). A rare set of copies of the 'Dance of Death' initials.

*H. L. Schäufelein*. Abraham's Sacrifice, and numerous illustrations from books.

#### DUTCH SCHOOL.

*Jacob Cornelisz.* The Entombment, in an elaborate ornamental border dated 1513.

*H. Goltzius*. Portrait of Gillis van Breen. Chiaroscuro.

#### ITALIAN SCHOOL.

*Luca Antonio de Giunta*. Woodcut copy of the engraving by Polaiuolo of a fight of naked men.

*The same*. The Madonna with SS. Gregory and John the Baptist, published at Venice by Gregorius de Gregoriis, 1517.

*Girolamo Grandi*. 11 of a series of 16 subjects from the Life of the Virgin and of Christ, dated 1538.

*Antonio Lamperti* (Milan). Calendar for 1816 in Milanese dialect with a caricature, coloured.

#### ENGLISH SCHOOL.

*J. B. Jackson*. A lady standing, printed in two colours.

Two rare woodcuts by Cranach have been acquired from other sources.

(1). Four Saints adoring the Crucifix upon the Sacred Heart (B.76). One of two impressions known of the first state of this fine woodcut, dated 1505. In this state the scroll round the crucifix contains the words VIRGO MATER MARIA, which was afterwards, presumably at the time of the Reformation, cut away. Both impressions were formerly in the collection of King Frederick Augustus II of Saxony; the better of the two was in the Leipzig sale mentioned above.

- (2). The Fall of Man. A late impression of a large and entirely unknown woodcut, which is interesting iconographically from its unusual representation of the serpent on a large scale with a woman's face, and the still rarer introduction of a man with small wings, holding a scourge, who is presumably substituted for the angel with a flaming sword appointed to expel Adam and Eve from Eden.

#### 24. DRAWINGS.

**A**MONG Drawings acquired during the past quarter the following deserve mention, under their several schools:

##### ITALIAN.

*B. Poccetti.* Clothing the Naked (one of the Seven Works of Mercy). Red chalk design for a lunette.

*C. Maratti.* An old man's head, and an eagle. Black chalk.

##### FLEMISH.

*Marten de Vos.* Christ taken down from the Cross. Pen and ink.

*D. Vinckboons.* A Kermesse. Pen and ink and water-colour.

##### DUTCH.

*J. B. Jongkind.* Three pencil drawings of river scenery and boats, from the Roger-Marx Collection. Purchased from the H. L. Florence Fund.

##### GERMAN.

*A. Dürer.* St. Benedict's visit to St. Scholastica. Pen and ink. Presented by Mr. Campbell Dodgson, C.B.E., through the National Art-Collections Fund. This belongs to a series of drawings of which ten are known, two being already in the Museum, illustrating the legend of St. Benedict; they are, no doubt, designs for glass paintings in some Benedictine foundation in or near Nuremberg, and date from about 1500. A glass painting executed from another drawing of the series has recently been identified at Gotha.

*T. Stimmer.* Abigail meeting David. A fine example of this artist's drawings in the chiaroscuro style. Presented by the National





XXIX. SCHÄUFELEIN'S WOODCUT OF ST. SEBASTIAN





XXX. SAMUEL PALMER, 'THE BRIGHT CLOUD'

Art-Collections Fund, half of the cost being contributed by Mr. C. S. Gulbenkian.

FRENCH.

J. B. Perronneau. Portrait of a man, from the E. Wauters Collection.  
S. Freudeberger. A rustic family.

H. Robert. Study of Corinthian capitals and foliage. Red chalk.  
Purchased from the H. L. Florence Fund.

J. L. David. Portrait of an artist. Purchased by the National Art-Collections Fund.

J. A. D. Ingres. Study for the Martyrdom of St. Symphorien.

G. Seurat. Le Meunier. Charcoal. Presented by the National Art-Collections Fund.

ENGLISH.

Samuel Palmer. 'The Bright Cloud', a beautiful example of Palmer, who is inadequately represented in the Collection, in his poetical and pastoral vein (Plate XXX).

Drawings by W. Kent, Charles Keene, W. Rothenstein, and A. S. Hartrick have also been presented, and Mrs. Fuller-Maitland has given nine drawings by rare and little-known English artists in memory of her brother, the late Mr. W. Barclay Squire, F.S.A. C. D.

25. POLISH PRINTS.

A COLLECTION of modern Polish etchings, lithographs, and woodcuts, comprising 82 works by 22 different engravers, has been presented to the Museum by the Association of Polish Graphic Artists at Warsaw, of which Mr. Franciszek Diedlecki is president. Artists of the more old-fashioned type are represented, such as Jozef Rapacki with his *Tower of the Church of Our Lady at Cracow* (lithograph in colours), and I. Lopienski, with his portrait of Matejko and his etching of Shylock after Gottlieb, as well as W. Skoczylas and a number of other modern artists whose work, especially on wood, has characteristics in common with that of other Continental countries. It is intended to exhibit in the autumn a selection of these Polish prints, which will be almost entirely new to British lovers of art.



## 26. ETCHINGS BY R. S. AUSTIN.

THE Contemporary Art Society has recently presented a very fine collection, amounting to 70 proofs, of the etched and engraved work of Mr. Robert Sargent Austin, R.E. They were obtained from the artist for a nominal sum, and, except in name, are practically a gift from him. Mr. Austin, who was born in 1895, was the second artist to gain the recently founded scholarship in engraving at the British School in Rome. Many of his subjects are taken from Italian peasant life. They are carefully drawn and carried out on the plate in a precise and finished technique, though there is seldom more than a slight preliminary sketch. In recent years, Mr. Austin has almost forsaken etching for graver work, though he uses the burin with the freedom of an etcher. The collection contains a large number of interesting proofs in early states, illustrating the progress of the plates.

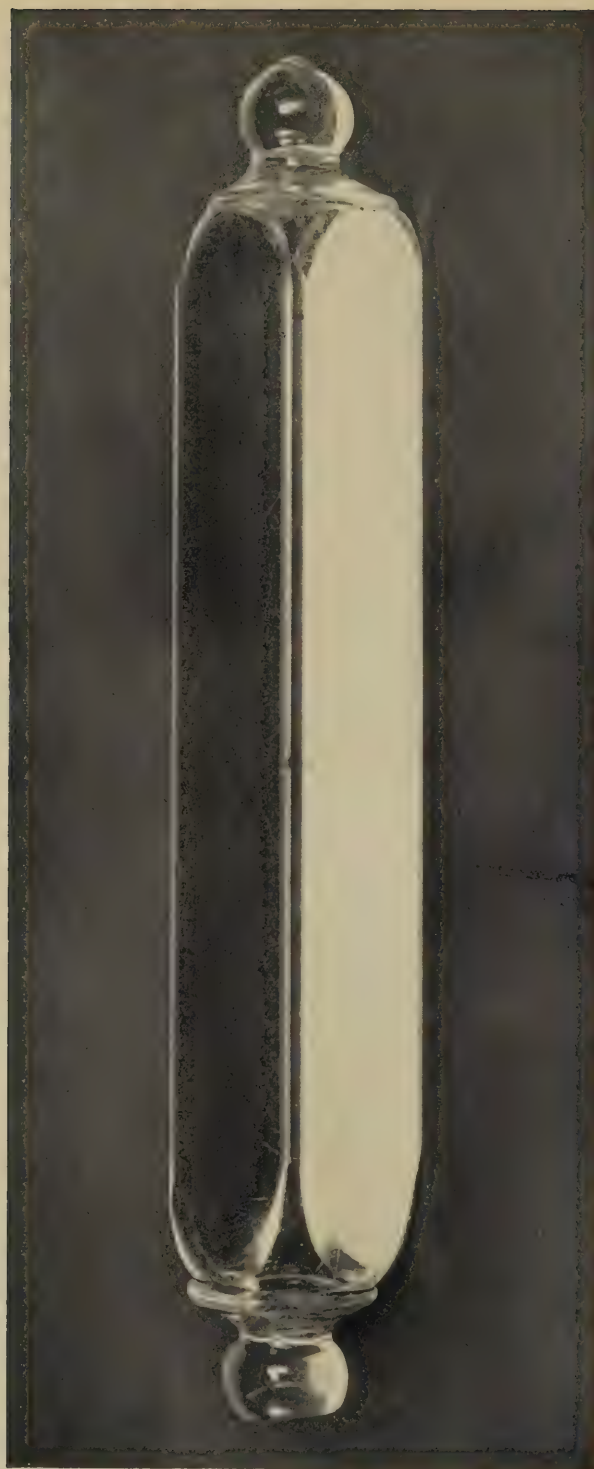
## 27. TURKISH JUG (LEVERTON HARRIS BEQUEST).

PLATE XXXI illustrates a Turkish jug bequeathed by the Rt. Hon. F. Leverton Harris, the generous benefactor of the Fitzwilliam Museum. It is made of a soft sandy pottery of impure white colour which is dressed with a slip of white clay and painted in blue, green, and thick red, with black outlines, under a clear glaze. The shape of the jug is chiefly remarkable for the spreading neck which has been pinched in so as to form a lip spout, and the decoration for the scale diapers in contrasting colours. The design which runs through the scale diapers is typically Turkish, and the material and colours—a powerful cobalt blue, a leaf green derived from copper, and a thick, upstanding red from Armenian bole—are characteristic of the Turkish pottery of the sixteenth and seventeenth centuries. This brilliant ware with its powerful colouring and bold designs was long miscalled Rhodian; but it is now recognized that it was made in various parts of the Turkish Empire and that its principal centres of manufacture were in Asia Minor. The manufacture at Rhodes, if indeed it ever existed, can only have been of minor importance compared with those at Nicaea, Brussa, &c. The best period for this Turkish ware was the middle of the sixteenth century and it seems to have degenerated rapidly in the seventeenth. H. 16.2 inches. R. L. H.





XXXI. TURKISH JUG (LEVERTON HARRIS BEQUEST)



XXXII. SIR ISAAC NEWTON'S PRISM

## 28. PRISM ONCE BELONGING TO SIR ISAAC NEWTON.

THIS prism (Plate XXXII) has passed into the possession of the Museum through the kindness of the Rev. H. T. Inman, a collateral descendant of Sir Isaac Newton. It had long been preserved in Mr. Inman's family, having been handed down in the first instance by Matthew Barton, cousin of Newton's niece, Catherine Barton, who kept house for her uncle during his residence in London; Matthew Barton was appointed to a clerkship at the Mint by Newton during the time of his Mastership. The family evidence is confirmed by the nature of the material; the prism is of glass identical in composition with that for which Ravenscroft was given a patent in 1675; and had nothing been known of its history, it would in any case have been pronounced to be of Newton's period. It may be noted as a minor point of interest that in form it closely resembles the prism seen in the statue by Roubiliac in the ante-chapel of Trinity College, Cambridge, and mentioned in the well-known lines of Wordsworth's *Prelude*. Sir Isaac Newton is known to have used more than one prism, and we cannot be sure that the sculptor did not merely adopt a form which had become familiar in his day. Yet the resemblance in detail between the present example and that of the statue is very close, and it is not beyond the limits of reasonable conjecture that Roubiliac may have seen this very instrument, or a careful drawing of it.

Something more than a passing interest attaches to this appropriate relic of the great natural philosopher, which will be placed among objects associated with historical persons in the King Edward VII Gallery.

O. M. D.

## 29. JAPANESE PRINTS : MR. R. N. SHAW'S GIFT.

DURING the last quarter the Museum collection of Japanese prints has received a notable addition. Mr. Robert N. Shaw has already on three previous occasions given choice groups of Japanese prints; and this year his generosity has enriched the sub-department of Oriental Prints and Drawings with an even more valuable series of twenty prints, all of high quality and several of them of the greatest rarity and distinction. Three in especial are masterpieces of the designer's and printer's art; the beautiful 'Woman by the sea at sun-



rise' by Chōki; the 'Girl looking at herself in a mirror' (here reproduced, Plate XXXIII) by Utamaro; and the half-length of a 'Girl with a Fan', with poem by Tadamasa, also by Utamaro. All these have a mica ground. The last especially is a superb impression. Hardly less notable are the 'Cranes and Pine in snow', by Hokusai, one of the rare series of large prints which belongs to the artist's latest years of production; the gracious and charming 'Hinatsuru', on a yellow ground, by Utamaro (reproduced in colours in the Vignier-Inada Catalogue, Plate XXXVII *bis*); one of Kiyonaga's famous triptychs, the 'Pleasure-boat with performing monkey'; a delightful diptych by Shunchō; 'Girl riding on a bull', by Harunobu; 'Samisen-player and reciter', by Shigemasa; and one of the rare *Shokoku Meisho* set by Hokkei. Besides these, Mr. Shaw's gift includes admirable prints by Koryūsai and Shunyei; two more prints by Hokusai, one of the set of Bridges, and one of the Thirty-Six Views of Fuji, both excellent impressions, chosen to supplement or replace the rather poor impressions already in the collection. Utamaro is represented in the gift by three other prints, besides those mentioned above; or perhaps by four, if a delicate and vigorous 'Falcon', unsigned, should be, as seems plausible, attributed to him. This master is now well represented in the Museum, though one or two of his most famous works, like the 'Sortie Nocturne', and the 'Yama-uba and Kintoki with the Chestnut', are still lacking. L. B.

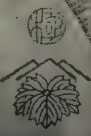
### 30. PRINTS OF FLOWERS BY HOKUSAI.

NOWHERE is Hokusai's gift of design more nobly seen than in the set of prints generally called the 'Large Flowers', of which eleven are known. In these there is a grand simplicity, which this artist too often sacrificed in his enormous zest for life. The Museum has long had a complete set of the 'Small Flowers' in brilliant impressions. But of the 'Large Flowers' it had only the 'Dragon-Fly and Kikyō' when the *Catalogue of Japanese Prints* was published in 1916. In 1924 the 'Lilies', most beautiful of this set, was given by Mr. R. N. Shaw. In 1926 the 'Peonies' and the 'Hibiscus and Sparrow' were acquired. And now in May of this year the 'Chrysanthemums' and the 'Iris' have been purchased. L. B.



美人化粧之圖

哥之麻呂画



XXXIII. JAPANESE COLOUR-PRINT BY UTAMARO





### 31. AN INDIAN PAINTING OF THE EARLY MOGUL SCHOOL.

A GOOD example of the Mogul school of painting was acquired in June. The name Bihzad, written on the border, of course, means nothing, except that it was greatly admired and so attributed to the famous Persian master. It is a delicate and vigorous example of the school, probably painted in the last years of Akbar's reign or the first years of Jahāngīr's; at any rate, quite early in the seventeenth century. The subject is a combat between a buffalo and a lioness. To make the contest more equal, the lioness is chained. The buffalo is ridden by a man, and a keeper urges on the lioness. This painting was formerly in the Collection of M. Gaston Migeon. Much of the best Mogul work of this period is in MSS. and possibly this originally adorned a manuscript. L. B.

### 32. ENGRAVED GLASS GOBLET.

THE Department of Ceramics and Ethnography has acquired by purchase an English glass goblet with double ogee bowl and knop stem, the upper knop enclosing two rows of air bubbles. The stem has been broken and repaired in metal. The bowl is engraved—partly on the wheel and partly with a diamond-point—with a vine-wreath and the double monogram E L, beneath which is the legend '*O Matre pulchra Filia pulchrrior*'. It also bears the signature 'W. Baillie fecit 1752'. This goblet came from the Upton Collection and was sold at Sotheby's on 4th March, 1927; lot 47.

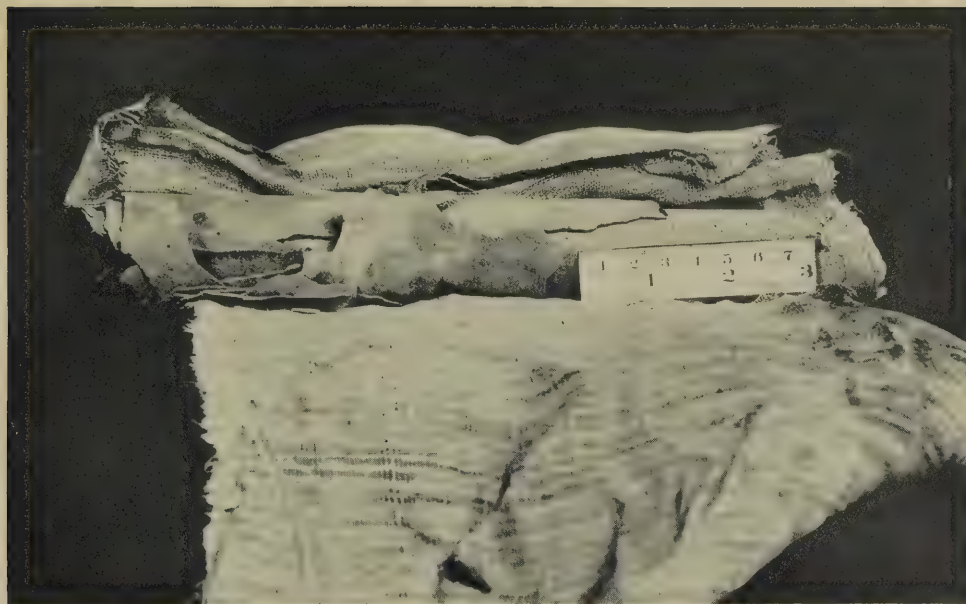
The name of Baillie is not hitherto recorded in connexion with engraving on glass, but it is possible that the engraver of this glass is identical with Capt. William Baillie (*b.* 1723, *d.* 1810), who is well known as an amateur etcher and collector of Rembrandt and whose earliest engraving proper is dated 1753. H. 7.9 inches. W. K.

## LABORATORY NOTES: EGYPTIAN LEATHER ROLL OF THE SEVENTEENTH CENTURY B.C.

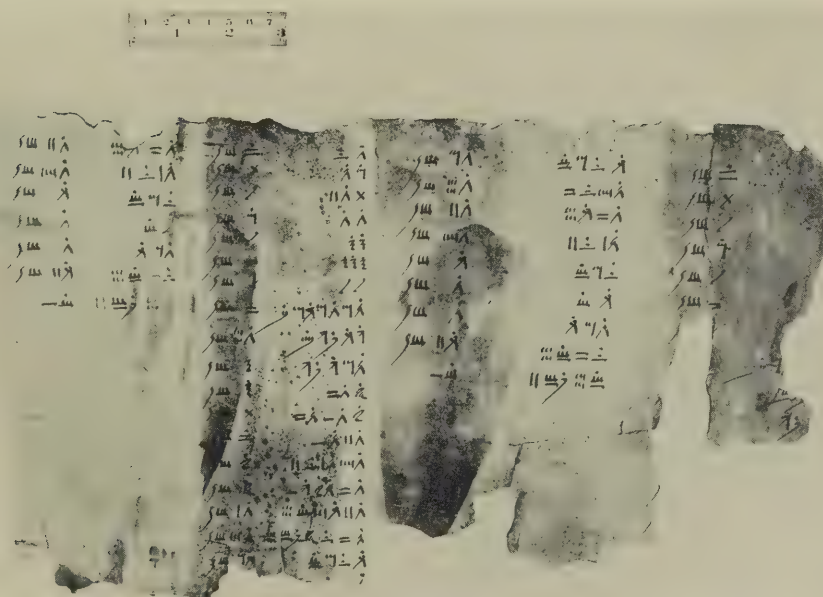
THE leather roll containing hieratic writing, No. 10250, which was acquired with the Bremner Collection in 1875, has, on account of its brittleness, never till now been unrolled. Its unrolling has now, however, been effected in the laboratory of the British Museum.

The leather on which the writing was inscribed was of a pale cream colour and extremely brittle. So very brittle was it that the shaking it had undergone in the course of many years in the tin box in which it was kept had resulted in both ends of the roll being much broken and in the formation of many small fragments of the order of six or eight millimetres square. It was obvious that none of the ordinary methods recommended for softening hard leather, such as impregnating with oil or vaseline, would be of any avail here. The only chance of success in unrolling the manuscript lay in finding some binding material which itself would supply a tough and transparent film to the particles of the leather. Preliminary experiments made a year ago with one of the fragments mentioned above seemed to indicate that further work in this direction might lead to the desired result. The only point on which there seemed to be any risk of failure was from excessive moisture in the atmosphere before the leather had been completely treated. The actual work on the entire roll was therefore postponed until the summer.

Solutions of celluloid of such limpidity that they could thoroughly penetrate the substance of the roll were found to be without any action on the writing, and to dry readily in the leather. By giving several coatings of a 2 per cent. solution of celluloid in equal volumes of amyl acetate and acetone by means of a soft brush in such a manner as to avoid the convolutions adhering to one another it was possible to build up a strong and continuous film of celluloid in the pores of the leather. To give additional strength and to enable the roll to be handled more freely arrangements were made to fasten it to a length of 'butter muslin' which had also been prepared with a similar celluloid film. To accomplish this a much stronger celluloid solution (about 6 per cent.) was applied to act as the cementing material. As



XXXIV *a.* EGYPTIAN LEATHER ROLL, BEFORE TREATMENT



XXXIV *b.* THE SAME, AFTER TREATMENT





this dried it tended to contract considerably and this, aided by a slight expansion of the celluloid in the roll due to the penetration of some of the solvent, led to the complete unrolling of the manuscript without difficulty and without a break in its continuity. During the unrolling its progress had to be carefully watched and the strong solution applied in such a manner as would prevent warping and so ensure uniform uncurling. Finally, when almost flat it was pressed between two glass plates and dried in this position. When quite dry it remained flat and, as it is now practically waterproof, it should remain flat indefinitely in spite of weather variations.

Examination under the microscope proves clearly that the material is an animal skin, many of the hairs and their roots being easily seen. It may be possible, therefore, on a more thorough examination to identify the animal species from which the skin was derived. It is remarkable that no gelatinization of the leather had occurred. The process employed to preserve the skin is unknown but the experiments made so far seem to indicate that it was not by means of 'tanning' as we understand this term.

There seems little doubt that the above-described method might be employed for strengthening and unrolling ancient manuscripts on papyrus and similar materials. The photographs show the roll before and after the operations.

A. S.

THE roll, now that it has been unrolled by Dr. Scott, has not justified the hope that it might prove to contain material of importance. The text is simply a series of sums of additions of fractions, repeated twice over; apparently a scholar's exercise. In one place at least the scribe has committed an error of addition. The roll is said to have been found with the great Rhind papyrus, and this account is confirmed by the fact that the writing is of the same period as that of the papyrus, and that the contents are of a character found in it. Probably it is connected in some way with the papyrus. Both were bought together by Mr. Rhind, from whom they came to Mr. Bremner, and from him to the British Museum. The hieratic text of the roll, with a transliteration, will shortly be published by Mr. S. R. Glanville in the *Journal of Egyptian Archaeology*.

H. R. H.

## BLAKE EXHIBITION.

AN Exhibition of Blake's works in the Department of Prints and Drawings was opened on May 20th, in anticipation of the centenary of the artist's death, which occurred on August 12th, 1827. The exhibition comprises nearly all the drawings by Blake in the Museum Collection, most of his original line-engravings, including the large *Job* and *Ezekiel* of 1793, all the engravings of the *Book of Job* and the seven Dante plates, and such of the colour-prints as exist in detached proofs and are therefore available for exhibition. A set of postcards reproducing fifteen of these colour-prints was issued at the same time.







# XXXV

1. COIN OF CYZICUS
2. COIN OF AMPHIPOLIS
3. DECADRACHM OF SYRACUSE
- 4, 5. BRITISH COINS, II<sup>ND</sup> CENT. B. C.

### 33. TWO RARE GREEK COINS: DEPOSIT BY MRS. ALLATINI.

THE late Mr. Robert Allatini was well known as the owner of a fine collection of Greek coins of the best period. Among his possessions he valued especially a Syracusan ten-drachm piece, or 'medallion', by the engraver Kimon, and a four-drachm piece of the Macedonian city of Amphipolis. These two coins his widow has now deposited on permanent loan with the Trustees of the Museum, who have gladly accepted them on these terms in view of their exceptional quality. The medallion (Plate XXXV, no. 3) is perhaps the most perfect specimen of its kind. It is of the well-known types (head of the nymph Arethusa surrounded by dolphins, and victorious four-horse chariot on a base adorned with prize-armour) inaugurated to commemorate the defeat of the Athenian expedition to Sicily in 413 B.C. This is, however, not one of the earlier issues; it perhaps dates from about 405-400 B.C. Most specimens of these medallions are carelessly struck, especially on the reverse, where the word ATHLA, designating the suit of armour as 'Prizes', is seldom to be seen. Here, on the contrary, this and all other details are clear.

The coin of Amphipolis (Plate XXXV, no. 2) has a fine facing head of Apollo; on the reverse is a flaming torch, of the kind carried in relay races; the name of the Amphipolitans is inscribed on a square frame enclosing the type. These coins are dated to about 424-358 B.C.; this, which is one of the most brilliant specimens extant, would seem to belong to the earlier rather than the later years of this period.

G. F. H.

### 34. CYZICUS AND THE ANTI-SPARTAN LEAGUE.

A SMALL group of silver coins of uniform weight (so-called Rhodian tridrachms), and sharing the common type of the infant Heracles strangling the snakes, accompanied by the letters SYN, in abbreviation of the word for 'alliance', has long been known. They were issued at the cities of Ephesus, Samos, Cnidus, Iasos, Rhodes, and Byzantium; and each of these cities placed on the reverse of its special issue its own distinguishing type and inscription.



The style of the coins fixes them to the early years of the fourth century B.C., and they have generally been taken as evidence of the formation of a league against Sparta immediately after the victory won by the Athenian admiral Conon off Cnidus in 394 B.C. But it appears that Byzantium could not have joined such a confederacy until about 389 B.C., for it was hardly before that time that the Athenian Thrasybulus ended the Spartan rule and re-established democracy there. Possibly the league was not founded until about five years after the battle of Cnidus. A downward limit for the coinage may be sought in the Peace of Antalcidas (387 or 386 B.C.), by which all the mainland of Asia Minor was handed over to the Great King. This would give the brief period of three years for the issue of the coins; and their extreme rarity is in keeping with such a supposition.

A recent acquisition enables us to add one more coin to this interesting group (Plate XXXV, no. 1). It was struck at the important city of Cyzicus on the Asiatic coast of the Hellespont. Like the others it bears the alliance type on the obverse; on the reverse is the regular type of the Cyzicene silver coins of the period 390-330 B.C.: a lion's head placed over a tunny-fish, and accompanied by the first four letters of the city-name, KYZI. The piece is in fine condition, the features of the infant Heracles and the crescent-shaped ornaments of his 'crepundia' being clearly visible.

We may assume that Cyzicus, close as it was to Byzantium, would hardly have joined the league, however long it may have been in existence, before the time of the revolution effected by Thrasybulus. The figure of Heracles is indeed closer to that on the Byzantine coin than to any of the others.

G. F. H.

### 35. THE ORDER OF THE MAUSOLEUM.

THE Department of Greek and Roman Antiquities has recently placed on exhibition a new reconstitution of the Order of the Mausoleum of Halicarnassus (Plate XXXVI). In the lower part of this original fragments have been largely used; the Ionic capital and the epistyle are from the marbles discovered by Sir Charles Newton, and one original fragment is inserted in the gutter, but the upper



XXXVI. THE ORDER OF THE MAUSOLEUM



XXXVII *a.* GREEK HELMET, V<sup>TH</sup> CENT. B.C.



XXXVII *b.* ROMAN FINGER-RINGS



members are mainly plaster casts for the sake of lightness. This reconstruction is the work of the Mason and Formatore of the Department, under the superintendence of the Foreman of Masons.

A previous reconstruction had been made over forty years ago by the late Dr. A. S. Murray, and this remains on exhibition; but the new work was considered advisable for two reasons. In the first place Dr. Murray's arrangement is raised so high above the ground that detailed examination is impossible without the aid of long ladders. The new structure is set only one drum of the shaft above the floor-level, giving students free access to it. Secondly, the old restoration incorporated above the epistyle a slab of the famous Amazon frieze, which was formerly assumed to be the frieze of the order. Since then it has been ascertained that there was no frieze of the order in the temple of Athene Polias at Priene; and while the point is still to some extent under debate, scholars are now disposed to consider the absence of a frieze as characteristic of the later Ionic architecture of Asia Minor. The frieze is accordingly omitted in the new restoration and the result of the two systems may be compared.

The new reconstruction has been set up in one of the north bays of the Mausoleum Room, in close proximity to the order of Priene which was erected some few years ago. This contiguity well illustrates the infinite variety of detail which Greek architects could provide within the narrow limits of a single 'Order' and a single century; we may contrast the solid orthodoxy of Priene with the daring lightness of the Mausoleum. To obtain the full effect of the enormous overhang, we must mentally raise it on shafts thirty feet in height, and these again on a base rising sheer for sixty feet, a mass comparable to the front of a Regent Street building. Even in our day so bold a cornice would be most impressive; the Greeks, accustomed to more horizontal building, might well say that the Mausoleum 'hung in space'.

F. N. P.

### 36. A GREEK HELMET OF THE FIFTH CENTURY B.C.

THIS helmet, recently acquired by the Department of Greek and Roman Antiquities (Plate XXXVII*a*), was turned up by the plough in land reclaimed from Lake Kopais. It is made of stiff sheet

bronze; it had hinged cheek-pieces, of which the upper portions are still riveted in place; there are a row of rivet-holes and some rivets along the rim in front of the cheek-pieces, and a row of three rivets along each front edge of the neck-piece. The form is the so-called Attic, with a very sharply set-off neck-piece, and a crest, on which a plume might be carried, rising from the crown. There are no marks of attachment for the plume. Some of the rivets retain small scraps of bronze, and must originally have held, at least along the edges, a metal lining.

In front, just above the rim, is a punctured inscription in the Boeotian dialect: *HIARON* (*ἱερόν*, *sacred*). The helmet has therefore been a votive offering in a sanctuary, doubtless as spoils of battle. The same simple formula of dedication occurs on a cheek-piece from a helmet which was found near the Temple of Zeus at Olympia (*Arch. Zeit.* 1881, p. 338). The significant letter here is the initial aspirate, which is not likely to have been written in this open form much before 450 B.C., nor in any form much after 400. The date thus obtained for the dedication agrees with the appearance of the type on monuments. Its distinguishing feature is the metal crest. This begins to develop on Attic vases of the early fifth century, and is commonly represented throughout the rest of the red-figure style. A precisely similar helmet was used from time to time on the head of Athena in the late fifth- and early fourth-century coinage of Velia.

E. J. F.

### 37. TWO ROMAN FINGER-RINGS.

OF the two rings illustrated in Plate XXXVII*b*, which have recently been acquired by the Department of Greek and Roman Antiquities, the earlier is an iron ring of the form characteristic of the end of the Roman Republican period, which has a gold plate let into the bezel, on which are engraved three heads side by side. There can be little doubt that these are intended to represent the triumvirs of 39-38 B.C., M. Antonius, Octavianus, and M. Lepidus. The subject is a very rare one, and has only been recorded on two antique gems. On the coins of those two years the triumvirs are represented separately but never together. It is probable that the middle head

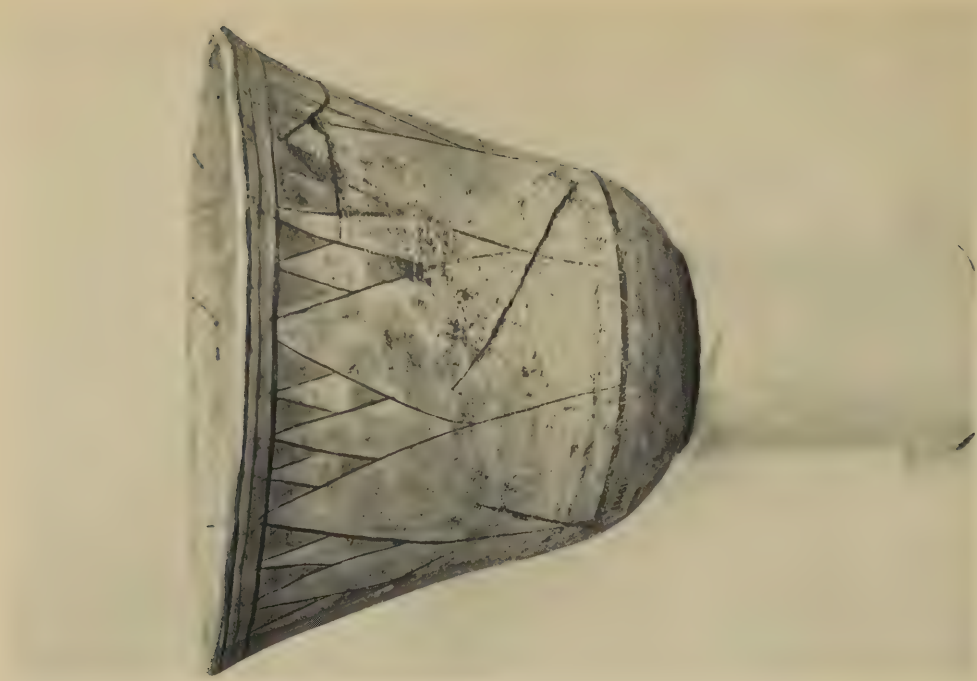


XXXVIII. EGYPTIAN WALL-PAINTING FROM TELL AL-'AMARNA  
(By permission of the *Egypt Exploration Society*)





*a*



*b*

XXXIX. EGYPTIAN VASES FROM TELL AL-'AMARNA

represents M. Antonius, the one on his left (in the impression on his right) being Octavianus. Iron rings were regularly worn by Romans of all ranks in the Republican period, but were replaced by gold at the beginning of the Empire.

The other ring is of gold, and is of the type characteristic of the second century after Christ. In the bezel is inserted a gold coin of the Empress Faustina the Elder, wife of Antoninus Pius. Gold rings set with coins are not uncommon at this period. H. B. W.

### 38. EGYPTIAN ACQUISITIONS.

THE Museum has received from the Egypt Exploration Society an important series of wall-paintings on mud plaster, from Tell al-'Amarna, dating from about 1370 B.C. The largest (Plate XXXVIII), measuring five feet by three, comes from the main room in the *harīm* of the North Palace. The complicated design (here reproduced from a photograph, not of the original but of a copy by Mrs. de Garis Davies, by leave of the Egypt Exploration Society) represents bird-life in the marshes. The other fragments of wall-paintings come from private houses, and illustrate the normal scheme of decoration for the walls of the public rooms in a middle-class house. The technique is cruder than that in use in the palace, but the designs are handsome (they are the usual variations on the theme of wildfowl and plants), and as they were originally placed high up on the walls, the strength of their colour was probably not too insistent. Mud plaster wall-painting of this kind has never before been brought away from its setting in any quantity, and the collection now given to the Museum by the Egypt Exploration Society is unrivalled by any but a similar group retained for the Cairo Museum. Individual examples of merit have been given to the Ashmolean, to Copenhagen, and to American museums, but the chief series outside Cairo remains in London.

Among other objects from 'Amarna presented are two remarkable painted vases, incomplete, but extremely valuable pieces, one of them unique (Plate XXXIX). The great lily-cup (9½ in. high) has lost its stem, and the pattern of the unique bulbous vase with the head of Hathor in relief (1 ft. 7 in. high) needs restoration. A fine bronze

vessel with the name of Akhenaten and a dedication to Re'-Horakhti has also been presented, and a quantity of pottery (including a vase of Egyptian ware but Minoan shape), of small examples of faience and glass, a bronze branding-iron, and other miscellaneous objects.

The Museum has this year benefited considerably from the generosity of Mrs. Fahnestock Campbell, who gave the Society a very considerable donation on condition that an extraordinary gift of antiquities should be made this year to the New York Metropolitan Museum and the British Museum.

A collection of pottery, including Philistine (sub-Minoan) fragments, flints for setting in sickles, &c., from excavations at Gerar in Southern Palestine have been given by the British School of Archaeology in Egypt.

Among miscellaneous antiquities recently acquired may be mentioned specially an alabaster *shauabti* or *ushabti* figure (5½ in. high) of King Amenhotep III (c. 1376 B.C.), and a fragment of relief from the palace of Ashurbanipal at Kuyūnjik with the head of an Elamite (5 × 3¼ in.), which is of interest as showing traces of the colour with which all these Assyrian sculptures were originally painted (Plate XL).

H. R. H.

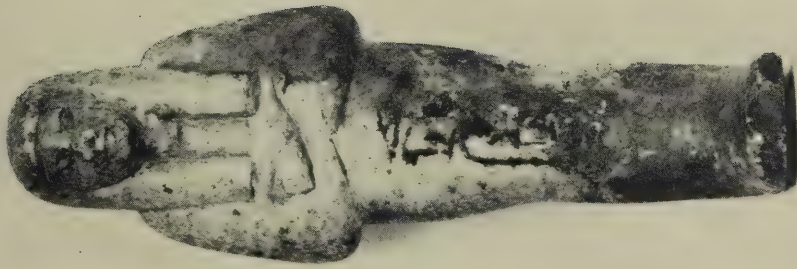
### 39. A SERIES OF JAPANESE MIRRORS.

MR. YAMAKAWA, of Osaka, whose collection of mirrors is perhaps the best known in Japan, has given the Museum a type series illustrating by eighteen examples the mirrors of Japan from the ninth century onwards (Plates XLI, XLII).

The oriental mirror is usually a flat metal disk, polished on one side and ornamented with relief designs on the other. In the centre of the ornament is a pierced boss through which a cord was threaded for the holding of the mirror. The mirror with metal handle is a relatively late development. The mirror metal is bronze of a special kind, with an unusually large content of tin, and occasionally with an admixture of silver.

The Japanese adopted the metal mirror from China, where it had been known since the first millennium B.C.; and by the time at which our series begins, the mirror designs had passed through many





XL *a.* USHABTI FIGURE OF  
AMENHOTEP III



XL *b.* FIGURE OF AN ELAMITE

XLI *a.* MIRROR WITH  
CRANES AND PINE-  
FRONDS, FUJIWARA  
PERIOD (IX<sup>TH</sup>-XII<sup>TH</sup>  
CENT.), diameter 4.35 in.



XLI *b.* MIRROR WITH  
CHRYSANTHEMUM  
PLANTS AND SPAR-  
ROWS, KAMAKURA  
PERIOD (XII<sup>TH</sup>-XIV<sup>TH</sup>  
CENT.), diameter 4.4 in.



phases and were practically stabilized. Hence the very slight differences which can be observed between the style of the ninth-century and of the sixteenth-century types. There are, however, two specimens of the Tokugawa period (1603-1867) which differ from the rest in having a whiter metal, greater thickness, twice the depth of any other specimen, and much higher reliefs (Plate XLII *b*).

As compared with the Chinese, the typical Japanese mirror is rather thinner, though the cavity on the back is if anything deeper. Occasionally the decoration closely follows a Chinese model, but as a rule it is freer and more pictorial, and the floral designs have a distinctively Japanese feeling. Differences again are observable in the shape and decoration of the central boss, which on the Japanese mirror is often tortoise-shaped (Plate XLII *b*), or plain with a border of chrysanthemum petals (Plate XLII *a*).

The eighteen specimens so generously given by Mr. Yamakawa, while filling a gap in our Japanese collections, display in the most attractive manner the skill and taste with which the Japanese beautified the objects of daily use.

R. L. H.

#### 40. JAPANESE SCREENS.

SCREEN-PAINTING, which is one of the peculiar glories of Japanese art, and which is in effect a kind of mural painting, is by no means adequately represented in the Japanese collections of the Museum. The gift in September by Mr. Arthur Morrison of five screens is therefore extremely welcome. There is a pair of screens, painted in ink, by Sōga Shōhaku, the very original and indeed rather eccentric eighteenth-century master who claimed to be a reincarnation of one of the great painters of Ashikaga times, when the Chinese style was first being revived at Kyōto. Shōhaku certainly gave new fire and freshness to a tradition which in his day had become academic and tame. On these screens he has painted various saints and sages with a bold free brush. Another pair of screens is by Kyōsai, the last great Japanese painter of the nineteenth century, who died in 1889. These are brilliantly painted in ink and colour, with the humorous invention for which the artist was famous. Lastly there is an unsigned screen-painting of the Battle of Dan-no-ura,



A.D. 1185, in which the Taira clan were finally defeated by the Minamoto. The painter, who seems to be one of the Torii family, identified tentatively by Mr. Morrison as Torii Kiyotada (about A.D. 1700), has followed the style of the great battle-painters of the thirteenth and fourteenth centuries and portrays the scenes of this fierce land-and-sea fight with amazing vigour. L.B.

#### 41. JAPANESE PAINTINGS AND PRINTS.

IN October the Oriental Sub-Department acquired by purchase two Japanese paintings. One of these, a group at a music-party, is by Suketada (1706-62), the son of Sukenobu, the famous designer of picture-books, and is partly adapted from the so-called Hikone screen, one of the earliest masterpieces of the Ukiyo-ye school. The other, a 'Girl on a buffalo by the sea-shore', is by Toyokuni. At the same time were purchased five Japanese colour-prints, of which the most remarkable are a 'Mother and Child with toy-snake' by Tamagawa Shūchō, a quite exceptionally fine example of this artist; 'Girls catching Butterflies', in long *surimono* form, a charming print in a fine state of preservation, by Shunman; and 'Two Girls and a Youth outside a tea-house', a very distinguished design in reticent colour, by Shunchō. 'An interior, with girl and samurai', unsigned, but probably an early work by Kiyonaga; and a fine impression of one of the early *tanzaku* prints by Hiroshige, 'Boat and Bursting Rocket', complete the group. L. B.

#### 42. A TREASURE TROVE HOARD FROM WESTERHAM.

A SMALL hoard of 14 gold coins deposited in a hollow flint at the close of the second century B.C. was recently dug up on the Squerries Estate near Westerham, Kent. Two of the coins are Gaulish, of the Bellovaci and Atrebates, the remaining twelve are of the type derived from the Atrebatian staters, which was probably struck on this side of the Channel and perhaps represents the earliest native coinage of Britain. A generous gift towards the purchase of these coins has been made by John O'Brien Warde, Esq., the owner of Squerries Estate, who has thus enabled the Museum to retain the interesting little hoard complete. Though the coins are in design barbarous, with conventionalized patterns widely remote from their



XLII *a.* PETAL-EDGED  
MIRROR, ASHIKAGA  
PERIOD (XIV<sup>TH</sup>-XVI<sup>TH</sup>  
CENT.), diameter 4.8 in.



XLII *b.* MIRROR WITH  
FAIRYLAND SCENES,  
TOKUGAWA PERIOD  
(XVII<sup>TH</sup>-XIX<sup>TH</sup> CENT.),  
diameter 4.8 in.

Registrum.

A.

Rex aragenu obstat finis test vi su. gumentuz epst.

B.

Non obstat. l. ff. de offi. bat. d. l. quando quis.

C.

porali dotis.

Impressa est hec solemnīs disputatio apud Nozanū  
Lucensis agri Castellum in suburbano Clarissimi iure  
Coni. domini. Nicolai Tegrini. Anno salutis. M. CC  
CC. XCi. Magistro Henrico de Colonia. ⁊ Henrico d  
Darlem. Impressionis auctore. Columba auspice.



XLIII. BOOK PRINTED AT  
NOZZANO, 1491



distant prototype, the stater of Philip of Macedon, they afford many points of interest to students. The twelve British coins, on which six reverse dies were employed, were all struck from one obverse die and show the design of that one die in a fresh state on the earliest coins and gradually wearing away, until on the latest specimens scarcely any trace of the design remains; an early and a late specimen are illustrated on the accompanying plate (Plate XXXV, nos. 4, 5).

G. C. B.

#### 43. EARLY PRINTED BOOKS.

A NOTEWORTHY addition has been made to the collection of early printed books by the purchase of a fine copy of Paulus Turretinus, *Disputatio de dote*, printed by Henry of Cologne and Henry of Harlem for the jurisconsult Nicolaus Tegrinus at his country house in Nozzano, a village near Lucca, in 1491 (Hain 15747). This book forms the only source of evidence for the existence both of Turretinus, who studied law at Bologna and Ferrara about the middle of the century, and of the private press of Tegrinus at Nozzano (the only press ever set up there), which was worked for him by two practical printers from Lucca. It was doubtless struck off in a very limited edition for distribution among the legal acquaintance of Tegrinus and possibly survives only in the copy here described. It is a tall double-column folio, and is rendered specially remarkable typographically by a large circular device, evidently copied from the seal of Tegrinus, and representing a dove pecking at a bird of prey lying on its back beneath it, flanked by the initials N.T. and surrounded by the inscription 'INNOCENTIA · VINCIT · VIRES · DOLOS · QVE.'; this is alluded to in the concluding words of the colophon 'columba auspice'. The design is lightly but effectively drawn and in style stands quite apart from the generality of devices found in early printed books (Plate XLIII).

Another notable early book, acquired with the help of several friends of the Museum, is a Latin Office for the Feast of the Transfiguration of Christ (6 August), signed 'Per me Ricardum Pynson' and bearing Pynson's device (Gordon Duff 147). It contains no date but is assignable to the year 1496 or thereabouts, and thus belongs to the third of three recorded editions of this Office from

English presses before 1501. Each of these is known only from a single copy, and two of the three are now in the Museum collection. The first leaf, which may have borne a title but was possibly blank, is wanting; otherwise the book is in excellent condition, and the neatness of its red and black printing does credit to Pynson's craftsmanship.

The very rare *Fasciculus temporum* of 1481, which is the only known book printed by Heinrich Wirtzburg at Rougemont (Vaud), is represented in the Museum by the copy formerly belonging to William Morris (IB 38503), which lacked two leaves, one of them bearing a large woodcut of Christ, the Apostles, and the Evangelists. The defect has now been made good by the purchase of a copy of the two leaves in question. V. S.

#### 44. THE HISPANIC SOCIETY OF AMERICA.

THE Museum has received, as a gift from the Hispanic Society of America, an extensive and valuable set of the Society's publications. The volumes comprise not only sets of the Hispanic Notes and Monographs, the *Revue Hispanique*, and the *Bibliotheca Hispanica*, which constitute the main part of the Society's regular programme, but also facsimiles of Spanish manuscripts and rare or unique early books of literary importance, made by Mr. Archer M. Huntington before he founded and endowed the Society, and afterwards handed over to it by him. These range from the chivalresque romance *Tirant lo Blanch* of 1490 and the dramatized novel *La Celestina* of 1499 to the first editions of Cervantes' works. They also include rare and important maps, the most noteworthy of which are a Hondius map of 1611 and two Portolan Atlases of 1537 and 1582.

This is the second time since the war that the Hispanic Society of America has made a valuable gift of books to the Museum Library, completing its set of the Society's publications as far as possible up to date. H. T.

#### 45. ACCESSIONS IN ENGLISH LITERATURE.

SEVERAL seventeenth- and eighteenth-century English works of interest have recently been added to the Library. Amongst these are: the original edition of the rare Royalist satire *The English*

*Fortune-Teller*, 1642; the first edition of Edmund Waller's anonymously published *Panegyrick to my Lord Protector*, London, 1655, one of the earliest of Waller's separately published poems; the first edition of William Coles's *Adam in Eden*, London, 1657; the first authorized edition of Matthew Prior's anonymously published *Erle Robert's Mice*, London, 1712; the first edition of an anonymous work by Defoe, *Union and no Union, being an enquiry into the grievances of the Scots*, London, 1713; and the first Irish edition of Fielding's *Amelia*, Dublin, 1752.

R. F. S.

#### 46. 'LA FRANCE À L'EMPIRE BRITANNIQUE.'

SIR AUSTEN CHAMBERLAIN has deposited in the Museum the sumptuous album presented to him, at the Hôtel de Ville, Paris, on 31 August, 1927, by the Committee 'La France à l'Empire Britannique', as a permanent record (offered by France to the British Empire) of Anglo-French comradeship in the War of 1914-18. Besides a large collection of reproductions of prints illustrating the history of France from various standpoints, the volume contains the originals (as well as reproductions of them) of numerous drawings, and of autograph letters from the leading military and political figures in France expressing appreciation of the part played by the British Empire in the War. The volume is at present on exhibition in the Grenville Library, the pages exhibited showing autograph letters by Marshals Joffre and Foch (Plate XLIV), and a drawing by Forain.

R. F. S.

#### 47. ELIZABETHAN MANUSCRIPTS.

VISCOUNT DILLON, C.H., has presented to the Department of Manuscripts two manuscripts of late sixteenth-century date connected with two interesting personalities of the time. One of them is a collection of poems (and one short prose passage) excerpted from the first draft of Sir Philip Sidney's *Arcadia*, which circulated in MS. before the first printed edition of 1590. As two dialogues are omitted from the first eclogue it is just possible that this copy represents an even earlier stage than that shown in Professor A. Feuillerat's edition of the first draft, Cambridge, 1926. On the cover of this MS. is a note referring to Sir Henry Lee's surrender of his office of



Queen's Champion to the Earl of Cumberland in 1590. The other MS. contains a series of speeches, poems, and devices used in entertainments presented to Queen Elizabeth between 1575 and 1592, mostly composed for (possibly in some cases by) Sir Henry Lee. This is a fuller copy (though with some imperfections due to loss of leaves) than those in the Ferrers MS. and the Inner Temple Petyt MS. 538, from which certain of these compositions have hitherto been printed (by Hamper, Nichols & Bond) or described (most recently by Sir E. K. Chambers, *Elizabethan Stage*, iii. 404 sqq.). R. F.

#### 48. GREEK PAPYRI.

THE latest purchase of Greek papyri falls into two parts, the first and larger formed by a group of papyri, chiefly but not entirely from the well-known Zeno archive of the third century B.C., acquired in completion of a purchase made in 1925 and equally divided, like that, between the British Museum and the Universities of Michigan and Columbia.

Of more general interest are one or two papyri in the second portion, which is selected from a miscellaneous purchase. One of these is a fragment of the curious class of literature sometimes called 'pagan Acts of the Martyrs', which consisted of accounts, resting in part on official reports but worked up for propagandist purposes, of trials before the Roman Emperor. The hero was usually a high municipal official or other leading citizen of Alexandria, the occasion very frequently one of the outbreaks of anti-semitism, which periodically deluged the streets of the city with blood; and the independence (usually degenerating into factious insolence) of the Alexandrians is strongly emphasized in these compositions. The present specimen belongs to a work already known from fragments at Berlin and Cairo, part of which it helps to complete, and concerns the trial of the gymnasiarch Isidorus before the Emperor Claudius.

Another valuable acquisition is a number of fragments from a papyrus codex containing orations of the pagan sophist or popular preacher Dion Chrysostom, an author not hitherto represented in papyri. It acquires some additional interest in this connexion from the fact that one of Dion's best-known speeches was a 'lay

COMITÉ MILITAIRE ALLIÉ

de Versailles

L. 30.8.24.

Le Maréchal de France & de Grande Bretagne

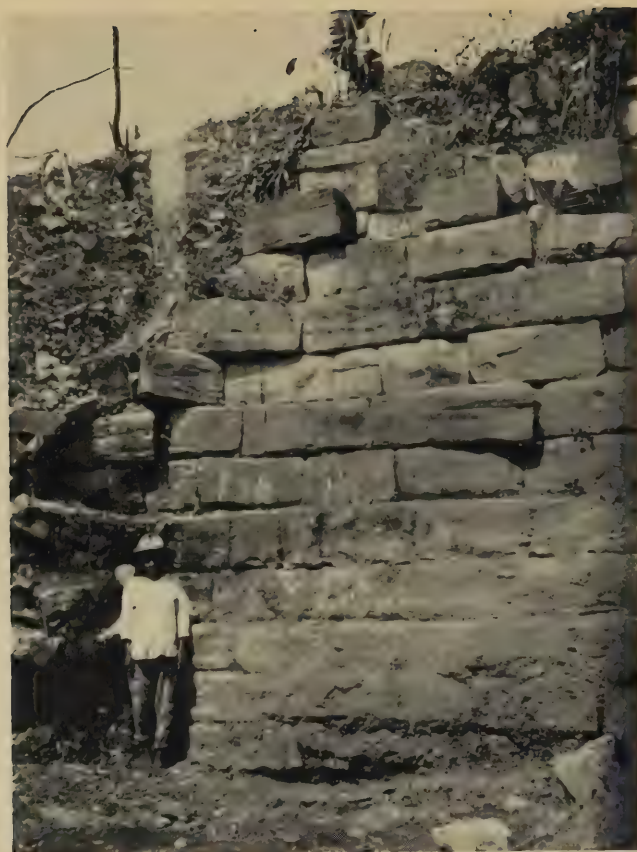
Président

Des les premiers jours de la grande guerre,  
Le Soldat Britannique a montré les qualités  
Légendaires de ses devanciers.

Quand de tous les points de l'Empire, les  
Soldats du Canada, de l'Australie, de l'Inde  
de la Nouvelle Zélande, de l'Afrique Noire  
se rangent près de leurs camarades d'Europe,  
ce fut la même admirable ardeur qui  
les anima tous, ce fut avec la même héroïsme  
qu'ils combattirent.

Deus l'émotion d'un souvenir profond  
et toujours vivant, je me rappelle les ~~us~~ des  
journées de 1914-18 et je salue les  
glorieux et pieux Britanniques, associés  
par la Victoire,

L. Foch  
f.m.



*a*



*b*

XLV. EXCAVATIONS AT LUBAANTUN



sermon' to the Alexandrians reprimanding them after one of their orgies of mob violence.

Finally, there are some fragments of a finely written letter or petition to a provincial governor, containing on the back a document in very clearly formed tachygraphic characters, which may be useful in the difficult task of deciphering Greek shorthand. H. I. B.

#### 49. BRITISH MUSEUM EXPEDITION TO BRITISH HONDURAS, 1927.

TEN weeks excavation on the site of Lubaantun, of which a tentative survey was made last year, more than confirms the complexity of that site foreshadowed in the preliminary report (*B.M.Q.*, i. 61). The principal work of the season was directed to the clearing of the system of mounds, in the centre of the ruins, consisting of Pyramid D, the complex known as G, and Mound F. But two minor operations, both producing interesting results, were also carried out. These results may be summarized briefly as follows.

The hill-terrace, on the east of the ruins, discovered last year, was traced to its foundation. This terrace, composed of megalithic masonry, originally faced with stucco, was found to consist of four tiers, the lowest but one of which measures 13 ft. in height (Plate XLV *a*). Enough of this terrace was cleared to prove that it underruns the two great pyramids on the summit, and must therefore have been filled in with rubble before the pyramids could have been erected.

A shaft was driven into the collapsed hill-terrace north of the pyramids, in order to discover whether the megalithic masonry extended as far as this point. Although no megalithic terracing was found at this point, the excavation laid bare a stucco slope leading to a masonry stairway, also covered with stucco, which had been filled in with a deep layer of rubble supporting a small mound (now known as S). Plate XLV *b* shows this excavation, the stucco slope and the stairway to the right, and the rubble filling and foundation-blocks of mound S to the left.

As remarked above, attention this year was concentrated on the central portion of the ruins, Pyramid D, which borders the complex G on the north, G itself, and Mound F, which borders it on the

south. The amount of reconstruction and modification of plan which these buildings have undergone is enormous, and excavation is not yet sufficiently advanced to determine the original ground-plan.

As regards Pyramid D, clearing operations showed that it was built in excellent perpendicular-recessed masonry, with stairways on the east and west sides (Plate XLVI*a*). Steps, platforms, and altars have been added at later periods. Shafts driven into the main structure on the east and west, however, proved that the pyramid, in its present form, was erected round an earlier building, the eastern and western stairways of which were laid bare by the excavations (Plate XLVI*b*).

Similarly with complex G, which now fills the entire space between Pyramid D and Mound F. This complex enshrines a mound, also furnished with stairways on the east and west, originally supporting a building of wood, faced interiorly with stucco, which appears to have been destroyed by fire before it was submerged by later constructions.

Mound F appears to have undergone an equal amount of reconstruction. It also contains a mound, with stairway, which is now entirely submerged by later architectural additions.

It would appear that these three mounds, D, G, and F, were originally independent buildings, which have been gradually welded into a single complex. So far it is possible to distinguish some seven successive stages in reconstruction, but excavation is not yet sufficiently advanced to warrant the production of a series of ground-plans.

It is probable that, as regards the megalithic hill-terrace, an original structure has been reached; and the same statement may be made with respect to the submerged stairway excavated to the north of mound S. But in the case of the D-G-F complex, it is quite uncertain whether we have yet hit upon the earliest architectural phase. Since the remains associated with the outer structures obviously relate to the early Maya period, it is evident that further exploration of the inner structures may provide most important evidence, which I think would result from another season.

As regards the archaeological finds made during excavation, quantities of whistle-figurines, similar to those discovered last year, were unearthed, all in early Maya style (Plate XLVII). But there was a greater proportion of fragments of painted vases, especially in



*a*



*b*

XLVI. EXCAVATIONS AT LUBAANTUN





XLVII. FIGURINES FROM LUBAANTUN

relation to the earlier architectural structures, such as the megalithic hill-terrace and Pyramid D. In no case was any vase found intact, but, in the lower layers, in several cases sufficient fragments of a vase were recovered to permit of a reconstruction.

Stone remains were common in the form of flaked and polished implements, and fragments of 'metates', the stone slabs on which maize was ground. But the most interesting of these were certain fragments of calcite vases, exhibiting a very high quality of technique, not hitherto discovered in this district. Almost equally interesting were two 'excentric' chert objects, of a type so far considered peculiar to the Benque Viejo region, and a small series of jadeite ornaments found in a grave in Pyramid D.

No objects of metal were encountered, but fragments of moulded stucco were found in the course of excavation of Mound F. And, most disappointingly, no example of ornamental stone-carving was unearthed.

The results of the season may be summarized as indicating that the site is of considerable antiquity, and affords great promise for future excavation. The finds, though they are not spectacular, are of considerable importance; the most interesting were made only in the last days, and it is probable that another season will provide material of far greater moment.

While the main body of the expedition was engaged at Lubaantun, two of the personnel undertook a prospecting expedition in the north of the Colony, where a report of ruins in virgin bush, close to the Guatemalan frontier, had been received from a native chicle-gatherer. A journey of three days and two nights from Belize, mainly by river, brought the small party to the outlying settlement of Benque Viejo, in the neighbourhood of which lies the ruined site known as Xunantunich, to which a short visit was paid. A mule-train was collected, and, the following day, after ten hours' ride through virgin forest over difficult country, seamed with ravines, camp was made on a shelf on a lofty hill-spur, at the top of which the ruins were reported to be situated. Unfortunately, as the dry season was now far advanced, the local water-holes had dried up, and it was necessary to send the mules back for a further supply; but

after a steep climb on foot, over collapsed terraces, the ruins were discovered next day, and proved to be of far greater extent than report had indicated. A rough compass and tape survey was obtained, but the work was hampered by the thickness of the bush, and the necessity of keeping two of the six labourers continually cutting water-liana, the sap of which constituted the only water-supply until the mules returned after two days. Excavation was attempted at one or two points, but only resulted in the discovery of rude pottery and one or two good blades of flaked chert, until the last day, when a well-built chamber, in typical Maya style, was found in the heart of one of the mounds. Unfortunately time was lacking for the complete excavation of the interior. The superficial structures and terraces of this site consist of rough, unsquared, limestone blocks, far inferior to the masonry of Lubaantun; but the one interior chamber discovered was constructed of well-fitting masonry, and the magnitude of the site, which as far as explored measures fully 800 ft. from north to south, suggests that it was an important native centre in early times. This suggestion is supported by the fact that the native discoverer found, in a collapsed grave, fragments of fine painted pottery, ornamented with hieroglyphs. These fragments, now in the possession of the Roman Catholic Missionary at Benque Viejo, were seen by the members of the expedition.

On the whole, these ruins, christened Minanhá, seem to provide a very promising field for future investigation.

A few hours' ride from Benque Viejo, in the direction of Minanhá, a deep gorge was crossed, bordered by limestone cliffs in which are many caves. The natives state that these caves contain pottery and other ancient remains, but the party had neither the time, nor the ropes, necessary for their exploration. It is hoped, however, that some investigation may be undertaken here in the course of the next season.

T. A. J.

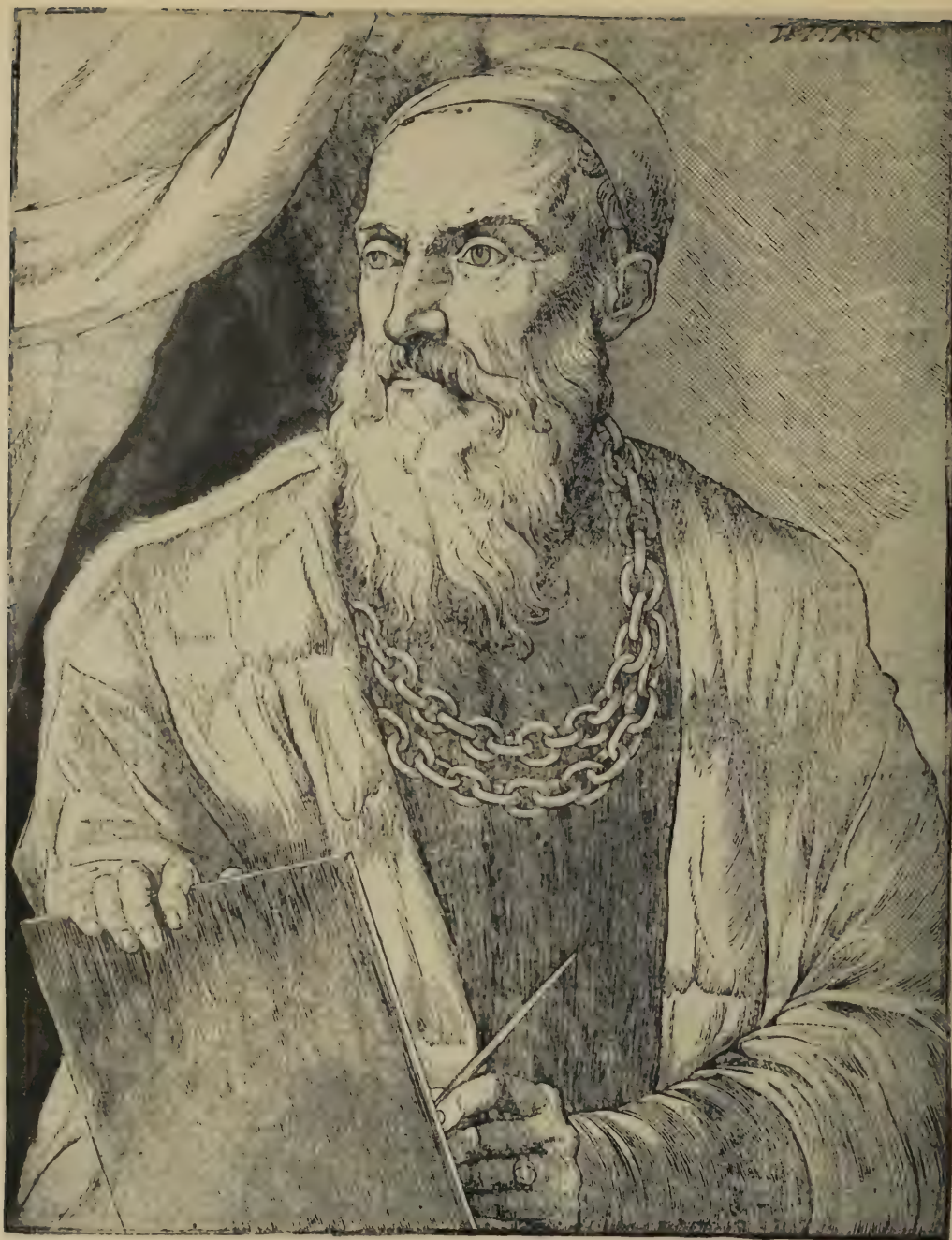
#### 50. ENGRAVED PORTRAITS FROM THE ALFRED MORRISON COLLECTION.

THE Museum has received a valuable addition to its collection of engraved portraits in the shape of a selection, 455 in number,





XLVIII. PORTRAIT OF QUEEN ELIZABETH  
BY L. CORNELIS



XLIX. PORTRAIT OF TITIAN, BY G. BRITTO



from the extensive and choice collection of portraits formed some forty or fifty years ago by the late Mr. Alfred Morrison, and now dispersed in two auctions, held at Leipzig and in London, in November 1927. This selection of prints specially desirable for the Museum was made by Mrs. Alfred Morrison's permission while the collection was intact. One group, consisting of fifty-four Dutch and Flemish portraits, was given by Mrs. Morrison herself; the remainder was purchased on favourable terms for presentation to the Print Room by a donor who asks that his name shall not be disclosed.

The 401 prints given anonymously include specimens of every school of engraving and range in date from the sixteenth to the nineteenth century, but the Dutch and French engravers of the seventeenth and eighteenth centuries predominate, and there is not much of English origin. More than 150 portraits are those of members of the various royal houses of Europe. Among them is a portrait of Queen Elizabeth (Plate XLVIII) by the Dutch engraver, Lambert Cornelis, so rare as to have evaded the researches of all iconographers. It is not mentioned in Mr. F. M. O'Donoghue's monograph, nor in Wurzbach's list of the engravings of L. Cornelis, who in the same year, 1595, engraved portraits of James VI and his consort, Anne of Denmark. The very fine woodcut portrait of Titian (Plate XLIX, 16½ by 12½ in.) by Giovanni Britto, whose signature is unfortunately effaced, is eminent as a work of art and of great rarity, the only other recorded impression being at Berlin. Another fine Italian print is the portrait of Paul III by Agostino Veneziano, and a great rarity is the first state of Stefano della Bella's etching (De V. 30) of the comedian Carlo Cantù, playing the guitar. Only this impression is known of the pure etching, which was afterwards completed by another engraver; till 1874 it was in a collection at Turin. The German portraits include a fine woodcut by Ostendorfer, Wolfgang, Count Palatine, and a rare Sibylla of Cleves, of the school of Cranach. Among the few English engravings are an undescribed first state of Charles Turner's mezzotint, J. Pillans, after Raeburn, and a scarce first state of Greenwood's mezzotint of George Whitefield, after Hone.



In addition to the large accession to the collection of foreign portraits due to this gift, the engravers' works will gain by the addition of many rare states and fine specimens hitherto lacking. Such engravers are Rota, Wierix, de Leu, Delff, Falck, Nanteuil (thirty-three specimens), Drevet, and Cathelin, while several other good French engravers are represented by two or three specially choice examples. A group of etchings by Abraham Bosse, and several very large and fine engravings of state ceremonies (baptisms and the like) of the reign of Louis XIV, are among the few prints in the collection that are not portraits. The condition of the proofs is, throughout, almost faultless. C. D.

#### 51. STONE BUDDHIST CARVING FROM CAMBODIA.

THE collections illustrating Oriental Religions in the British Museum have lately been enriched by a fine stone sculpture from Cambodia, the gift of Mr. Harry G. Beasley.

The carving represents the head and shoulders of a saint, almost life-size, sheltered by a canopy in the form of a seven-headed *Naga* (cobra), and is evidently the upper portion of a complete figure.

The style indicates that it belongs to the best period of Buddhist art in Cambodia, about the tenth century A. D. The face, small-featured and with full lips, bears the slightly conventional stamp of the period. But the expression of calm serenity, added to the unusually plastic treatment of the *Naga* canopy, relieves any sense of 'stiffness' which may be suggested by the presentation of the shoulders and features.

Cambodian art is represented in the Museum by only a few specimens, comparatively small, most of which have been given by Mr. Beasley, or acquired by means of his kind offices. The specimen here figured is the first notable example to be acquired by the national collection of a very interesting phase of Buddhist art. T. A. J.

#### 52. GREENSHIELDS GIFT OF ORIENTAL MSS.

MR. R. S. GREENSHIELDS, to whose generosity the Department of Oriental Printed Books and Manuscripts owes the splendid Uighur and Persian codex Or. 8193, besides a number of



L. BUDDHIST FIGURE FROM CAMBODIA





other manuscripts, has recently laid the Museum under a further obligation by presenting nine manuscripts of works in Persian, Turkish, and Arabic, of which the following call for especial notice :

(1) The Kulliyyat or collected poetical works of Mirza Sharaf Jahan of Kazvin, an author who was in the service of Shah Tahmasp, and died in 1555 A. D. The British Museum has no copies of his writings, which are rare. The present manuscript was written in the late sixteenth or early seventeenth century.

(2) The Divan or poems of Sayyid Abd Ullah, known by the literary name of Hali. Two Persian poets at least wrote under this name, viz. Maulavi Altaf Husain of Panipat, in the time of the Mughal Emperor Shahjahan, and the author mentioned above, who was connected with Isfahan. The ascription of the present collection of poems to Sayyid Abd Ullah is made certain by a Kasidah near the end which praises Shah Abbas. The poet has hitherto not been represented in the collections of the British Museum. The manuscript is dated A. H. 1099 (A. D. 1688). The poems of Sharaf and Hali form an appreciable and welcome addition to the Museum's stock of the poetic products of a period in which the greatest miniature painters flourished but really meritorious poets were very scarce.

(3) The Divan of Azad. The name of Azad has been borne by several Persian poets, but the present writer is almost certainly Mir Ghulam Ali of Bilgram. The volume contains almost exclusively ghazals or lyrics, which seem to be otherwise unknown. It bears date A. H. 1231 (A. D. 1816).

(4) Minor Turkish poems of Murtaza, an author of the seventeenth century, who also is not represented in the Museum collections. The manuscript must have been written in his lifetime or very close to it.

E. E.

#### LABORATORY NOTES:

#### THE PRESERVATION OF BOOK-BINDINGS.

EXPERIMENTS have been made in conjunction with Mr. E. H. W. Capell, Examiner of Book-bindings, to find a dressing for leather which will combine the properties of being theoretically safe and at the same time efficacious and easy to manipulate. Such a dressing is now available in the mixture detailed below, which has

a basis of anhydrous lanolin and contains, in addition, beeswax, cedarwood oil, and hexane in the quantities specified:

Lanolin (anhydrous)	7 oz. (avoir.)	Cedarwood oil	1 oz. (fluid)
Beeswax	$\frac{1}{2}$ oz. ( do. )	Hexane	11 oz. ( do. )

It is prepared by dissolving the wax in the hexane in a warm place, due precaution being taken to keep it away from naked lights as hexane is very volatile and easily inflammable. The cedarwood oil is added, and lastly the lanolin, which, for convenience, is previously softened by warming, and the mixture must then be thoroughly shaken before use.

The chief reasons for combining these ingredients in this leather dressing may be briefly stated as follows. Lanolin is an animal fat which is very easily absorbed by leather and does not become rancid. At ordinary temperatures it is in the form of a thick grease, and to use it thus would be to get uneven results and unduly strain the leather binding. A little wax is added to assist in polishing and to provide a thin surface film which, in the treated binding, reinforces any powdery or cracked portions of the leather and provides a protective 'skin' of considerable importance, particularly in the case of vellum bindings. The cedarwood oil, in addition to its well-known qualities as a preservative, is of value in forming a bond of union between the lanolin and wax in the leather, and hexane is chosen as a convenient 'thinner' as it readily dissolves beeswax.

The method of applying the mixture is as follows : First the bindings are washed in the usual manner and set out to dry in a warm room for two or three days, and then the leather dressing is well rubbed in. The leather will now feel greasy to the touch, but after standing for forty-eight hours it will be found that the lanolin has penetrated and the binding can be easily polished. This operation leaves a shiny 'skin' on the surface which shows the grain of the leather to the best advantage. It is not in any way a sticky or resinous surface after polishing, and the general effect of the treatment is to soften the leather and prevent it from drying up.

This mixture forms a very cheap and effective dressing for all kinds of leather and vellum.

H. J. P.

## EXHIBITION OF MANUSCRIPTS AND PRINTED BOOKS ILLUSTRATING THE HISTORY OF AGRICULTURE.

THE exhibition of Greek Printing Types in the King's Library has been replaced by an exhibition arranged, at the request of the Ministry of Agriculture, on the occasion of the Imperial Agricultural Research Conference held during the past autumn. The exhibition comprises illustrations of the history of agriculture, from Egypt in the fifteenth century B. C. to Scotland in the early nineteenth century. Portions of papyri of the Book of the Dead show pictures of ploughing, corn harvest, and fruit culture in ancient Egypt, and are followed by Greek papyri containing leases, accounts, and letters relating to agriculture and irrigation in the same country during the Graeco-Roman period. Thence a leap is made to the Middle Ages, from which are shown monastic cartularies and accounts, with miniatures from famous MSS., such as Queen Mary's Psalter, the Louterell Psalter, and the Simon Bening Book of Hours. Later MSS. include notes and memoranda by Gilbert White, George Washington, Warren Hastings, and Arthur Young. The series of printed books begins with the only known copy of the earliest known book on agriculture printed in England, the treatise by John Fitzherbert, printed by Pynson, probably in 1523. Tusser, Markham, and Arthur Young are the best-known names in a series of books of practical husbandry, many of them illustrated by plates. A Guide to the Exhibition (small 4to, with 8 plates) has been published, price one shilling.

Early in the new year this exhibition will be closed, and will be followed by one representing fine contemporary printing on the Continent and in America.

A new exhibition is that of Japanese prints, chiefly from the gifts of R. N. Shaw, Esq., which will be opened to the public about the middle of December. An exhibition of German woodcuts is contemplated in connexion with the quatercentenary of the death of Albert Dürer, which occurs in April next.

### RECENT PUBLICATIONS.

THE CATALOGUE OF THE LITERARY PAPYRI IN THE BRITISH MUSEUM, by H. J. Milne, Assistant-Keeper in the Department



of Manuscripts, is a detailed description of all the Greek and Roman literary fragments from Egypt in the British Museum, including not only those written on papyrus, but also the fragments of vellum, waxed tablets, and ostraka which are commonly found under the same conditions, and which it is convenient to group in a single category. Papyri already published, which of course include all those of greatest importance, are generally only described, with references to the principal editions and literature relating to them; but in some cases, in which considerable additions or improvements can be made to the published texts, the whole has been reprinted. Unpublished texts (most of them mere fragments) are printed in full. The total number of entries is 257, of which 101 are verse and 156 prose. The volume gives a very useful conspectus of the contents of the British Museum in this department, in which its collection is beyond doubt the best in the world, and contains a greater amount of laborious detail and of information for the scholar than its unpretentious appearance might suggest. Twelve plates of facsimiles are included.

\* \* \* \*

The third fasciculus of the British Museum share of the *CORPUS VASORUM ANTIQVORVM*, the great enterprise of the Union Académique Internationale, includes 23 plates of black-figured amphorae and 25 of red-figured amphorae and stamni, all from Attica. In all, 70 black-figured and 56 red-figured vases are included in the part, enlarged details being added in many cases. The descriptions are on the usual plan, brief, with references to the relevant literature.

\* \* \* \*

THE *GUIDE TO AN EXHIBITION OF MANUSCRIPTS AND PRINTED BOOKS ILLUSTRATING THE HISTORY OF AGRICULTURE* has been referred to above (p. 79). The eight plates include four from medieval manuscripts and four from printed books. The manuscripts are representations of mowing and reaping from a thirteenth-century French manuscript; sowing and harrowing from the English Louterell Psalter of about 1340; and two of Simon Bening's admirable miniatures from calendars executed at Bruges early in the sixteenth century, representing the life of the fields in July and

September. The printed books are the Treatise of John Fitzherbert (the earliest English work on agriculture), Edward Maxey's *New Instruction of Plowing*, &c. (1601), which first taught drilling; a series of woodcuts showing progress in the construction of the plough, from Walter Blith's *The English Improver Improved* (1652), and a plate from Richard Bradley's *Complete Body of Husbandry* (1727), by a Cambridge professor who was not a practical expert.

\* \* \* \*

Two sets (B 31 and 32) of the series of postcards in colour (six cards in each set, price one shilling) have been published, one from the Westminster Abbey Psalter, known as Royal MS. 2 A xxii, of the twelfth century, the other from a Flemish Book of Hours of the Bruges school, executed about 1500, and bequeathed to the Museum in 1910 by Mr. Alfred Huth. Three plates have also been added to the series of larger reproductions from illuminated manuscripts (one shilling each). They are taken from three of the finest books in the Museum; the Christ in Glory from the Psalter of Robert de Lisle (Arundel MS. 83), the Tower of Babel from the Bedford Book of Hours, and the calendar page representing the month of June from the larger (and imperfect) Book of Hours by Simon Bening. They thus represent English work of the early fourteenth century, French of the early fifteenth, and Flemish of the early sixteenth.

\* \* \* \*

THE Museum now has on sale, as suitable for Christmas Cards, the following reproductions of works of art in the collections :

Eighteen Christmas and Epiphany subjects, reproduced in colours from illuminated manuscripts. Price 2*d.* each, or one shilling for a packet of six.

Fifteen Christmas and Epiphany subjects, reproduced in monochrome from drawings by the Old Masters. Price 1*d.* each, or one shilling the set of fifteen.

Fifteen similar reproductions from German engravings. Same price.

Fifteen similar reproductions from Italian and Dutch engravings. Same price.

Fifteen similar reproductions from woodcuts by Dürer, Cranach, Altdorfer, &c. Same price.

Seventeen larger reproductions in colours of miniatures (mostly not of specially Christmas subjects) from illuminated manuscripts. Price 1s. each.

All these can be seen at the bookstalls in the Museum, or can be ordered by post from the Director.

## NOTE

BY an oversight, to which a correspondent kindly called attention, the measurements of some of the objects illustrated in the plates of the last number of the Quarterly were omitted. The measurements are as follows :

Plate XIX.	Gold dagger,	$14\frac{3}{4} \times 2\frac{3}{8}$ in.
	Adze,	6 in. (socket 3 in.)
Plate XX.	Gold étui,	$3\frac{1}{8} \times \frac{1}{2}$ in.
	Gaming-board,	$10\frac{3}{4} \times 4\frac{7}{8}$ in.
Plate XXI.	Shell plaques,	$5\frac{5}{8} \times 2\frac{1}{4}$ in.
	Stela,	$5\frac{1}{8} \times 10\frac{5}{8}$ in.
Plate XXII.	Figure of a scribe,	1 ft. $5\frac{3}{8}$ in. high.
	Ushabti figure,	1 ft. $3\frac{1}{2}$ in. high.







LI *a*. GOLD MEDALLION OF CONSTANTIUS  
CHLORUS



LI *b*. SCYTHIC GOLD ORNAMENT

### 53. GOLD MEDALLIONS OF CONSTANTIUS CHLORUS.

ON 21 September 1922 there was discovered in a brickfield at Beaurains, near Arras, a treasure of Roman coins and jewellery which had been deposited in the beginning of the fourth century of our era. It comprised a considerable number of large gold medallions and many aurei and solidi, in all about 300 pieces, and a certain number of silver coins; there were also several necklaces and other jewellery, as well as some silversmith's work. Nearly all the contents of the find were dispersed before the authorities could lay their hands on them, and, what is worse, much seems to have been consigned to the melting-pot. Nine of the medallions were, however, secured, and some half-dozen more, which had found their way out of the country, were also saved from destruction. But these, it would seem, are all that remain of the medallions, the number of which has been placed by rumour as high as fifty. After five years of litigation the ownership of the nine has been decided by the French court; of these, the very important piece commemorating the entry of Constantius Chlorus into London after the defeat of Allectus in 296 has been declared a national monument and acquired by the Museum of Arras. That the two pieces here illustrated (Plate LI *a*) have found their way to the British Museum is due chiefly to the munificence of the Goldsmiths' Company, who have once more come to the aid of the Museum in an emergency. Generous subscriptions have also been received from the National Art-Collections Fund, Mr. C. S. Gulbenkian, and Mr. Henry Van den Bergh, who thus helped to secure for the Museum two objects which were far beyond its ordinary resources.

Both medallions, which are equivalent in weight (26.85 and 26.81 grammes respectively) to five ordinary gold coins of the time, and are in perfect preservation, were struck at the mint of Trèves (PTR for *Prima Treverensis*) in the name of Constantius Caesar, afterwards the Emperor Constantius I. One represents him in ordinary laurel-wreath and imperial robe, holding an eagle-topped sceptre; on the other he is identified with the god Hercules, and wears a lion-skin. On both he is described as 'the most noble Caesar, Flavius Valerius Constantius'. On the reverse of both pieces, Con-



stantius, clad in military attire and holding a spear, extends his hand to raise from the ground a kneeling female figure, who holds a spear and rectangular shield. Victory, standing behind him, places a wreath on his head. The inscription PIETAS AVGG[VSTORVM], 'the compassion of the Augusti', combined with the type, can only mean that the medallion commemorates the return to the Imperial allegiance of an erring but repentant barbarian province. The shield carried by the kneeling figure is of the oblong type, like those which appear on a sestertius of Caracalla commemorating a victory in Britain; it is true that an oval type is more usually associated with Britannia.

A third medallion (now in America), evidently referring to the same victory, has the same obverse with the head of the Caesar as Hercules (from the same die), and on the reverse a figure of Mars Victor. There can be no doubt that all three medallions refer to one and the same event in British history, namely, the defeat of Alleclus in 296, and not, as has been suggested, to the defeat at Langres in 298 of the Alamanni who had invaded Gaul. To such a defeat the type of the recovered province and the motto 'Compassion of the Augusti' would hardly apply.

The two Augusti are Diocletian and Maximian; Constantius himself was not promoted to the rank of Augustus until 305.

The use of *pietas* in the sense of pity or clemency, though not common in good Latin, is recorded as early as Suetonius.

G. F. H.

#### 54. AENEAS AT THE SITE OF ROME.

THE Department of Greek and Roman Antiquities has acquired a marble relief (Plate LII) which is said to have been formerly in the German Embassy at Rome; it measures 23 by 14 inches, and is in remarkably fine condition. The subject of the relief is the arrival of Aeneas in Latium, the story of which is told in full detail by Dio Cassius, who states that he landed near Laurentum together with his son Ascanius or Iulus, and there encountered a white sow who gave birth to a litter of thirty young ones, this indicating that in the thirtieth year his children should get full possession of the land. As Aeneas had already been warned of this event by an oracle,



LII. AENEAS AT THE SITE OF ROME



LIII. VILLANOVA BRONZE URN



he recognized that this was the place where he was destined to land and found a city (afterwards known as Alba Longa). The story is also told in more poetical form by Virgil. In *Aen.* iii. 390 the seer Helenus informs the hero that the place where he finds the sow will be his future home, and the lines are again repeated where the river-god Tiber addresses Aeneas as he lay on the bank of the river in a night of anxious thought (*Aen.* viii. 38 ff.).

The relief depicts the moment of the hero's arrival. Stepping from his ship by means of a plank, and leading the young Iulus by the hand, he contemplates the sow which crouches in a cave with her young ones feeding at her breast. Above the cave springs a tree of somewhat conventional type, which may be accepted as the *ilex* of the poem, though the leaves are more like fig-leaves. (Possibly the artist has confused the tree with the *Ficus ruminalis* associated with Romulus.) Above this, again, are indicated the walls of the city of Laurentum. In the ship two of Aeneas' comrades are visible.

The story is rarely represented in art, but it appears in almost identical form on a medal of Antoninus Pius' reign, now at Paris. From its style the relief may be assigned to the same period, a time when much attention was being paid to antiquity and to the details of early Roman history or legend.

H. B. W.

## 55. THE HALL COLLECTION.

THE Department of Greek and Roman Antiquities has recently acquired by donation the collection of Greek antiquities formed by the late Mr. W. E. Hall, comprising in all eighty-six objects. On the death of Mr. Hall's widow in 1927 her executor, Mr. C. W. Scott, kindly handed over to the Museum this collection, made during the past fifty years by Mr. Hall, partly as the result of his travels in Mediterranean lands. It contains several pieces of outstanding interest, and consists mainly of Greek vases of different periods, but there are also some interesting objects in bronze and terra-cotta, as well as coins, glass vessels, and Egyptian antiquities.

The most noteworthy of the bronzes is a large urn with cover (Plate LIII) which belongs to the pre-Etruscan stage of civilization in northern Italy, known as the Villanova period, and dates from

about 800 B.C. These urns were used to contain the ashes of the dead, and were more often of earthenware. The present example is covered with geometrical patterns in relief, and appears to be finer and more complete than any of the published examples from Italian collections. Height 12 in.

The terra-cotta sepulchral urn or chest (Plate LIV) is a good example of a common type, of which the Museum already possesses a dozen or so specimens. The reclining effigy of the deceased on the lid is, however, exceptionally well executed. The subject on the front is the slaying of Troilus by Achilles, one of the stock themes of the Etruscan repertory. This chest dates from about the third century B.C. Height of chest, 15½ in.; of cover, 14¼ in.

The collection is particularly rich in pottery of all periods, from the Mycenaean down to the Graeco-Italian fabrics of the second century B.C. An oinochoe is an interesting example of Cypriote pottery of the early Iron Age or Graeco-Phoenician period, dating from about the seventh century B.C. (Plate LVI *b*). It has in addition to the typical decoration of the period (viz. a series of concentric circles placed vertically on each side of the vase) a figure of a man in a peaked cap holding a bird. Figure-subjects are very rare on Cypriote vases. This vase was found by General Cesnola previous to 1870, and was purchased from him in that year; it is illustrated in his *Cyprus*, pl. 42. Height 12½ in.

Of the vases of the black-figure period, the most interesting is a large amphora (Plate LVI *a*) with friezes of figures in what is known as the 'affected' style. About fifty of these vases are in existence, all marked by groups of attenuated figures, often with mincing gait or in affected attitudes, but there is seldom any meaning in the compositions. In the present case the grouping and characterization of the figures is a reminiscence of the scenes representing the Birth of Athena on Attic vases of the time. Height 17 in.

Among the red-figured vases is a group of three very fine slim amphorae (Plate LV) of the form known as 'Nolan', most of them having been found at Nola in Campania. The first one (LV *b*, 13 in. high) is decorated with allegorical representations of the Greek games. On one side is a seated judge or trainer, and before him is a running



LIV. ETRUSCAN SEPULCHRAL URN





*c*

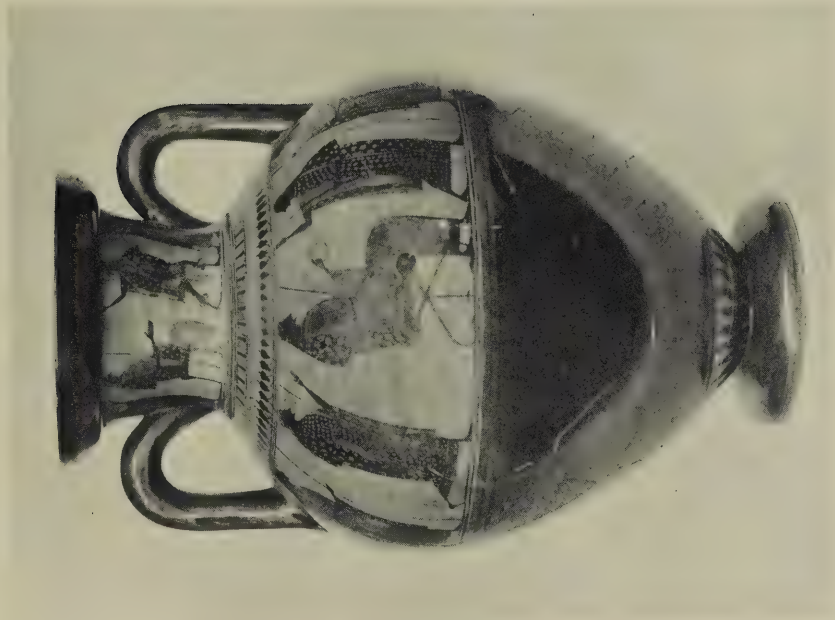


*b*



*a*

LV. NOLAN RED-FIGURE VASES



LVI *a*. BLACK-FIGURE AMPHORA



LVI *b*. CYPRIOTE WINE-JUG



LVII. CAMPANIAN LIBATION-BOWL



winged figure, supposed to be Agon, the personification of athletics. In the field are two leaping-poles, and a pick which was used by athletes for exercising purposes. On the reverse of the vase is a similar winged figure. Of the other two amphorae (each 14 in. high), one has a representation of Athena and Hermes, and is remarkable for its exquisitely graceful drawing ; the other has a man pursuing a woman (possibly Menelaos and Helen). All three belong to the best period of red-figure vase-painting, viz. the beginning of the fifth century B.C.

Another interesting vase is the libation-bowl of black glazed ware (Plate LVII), which belongs to the class of third-century Campanian vases known as 'Calene phialae' (diameter 7 in.). Round the central boss is a design, several times repeated, of Helios in his chariot, and within this is the inscription in raised letters L · CANOLEIOS · L · F · FECIT · CALENOS. L. Canuleius is well known as the chief maker of these vases, though the Museum previously possessed no example of his work. They are imitations of silver vases, made for those who could not afford the more expensive material. H. B. W.

#### 56. A SPHINX OF AMENEMHET IV.

THE Egyptian Department has recently acquired, through the National Art-Collections Fund, by which it was bought and presented to the Museum, an Egyptian sphinx dedicated by King Ma'at-Kheru-Ra' Amenemhet IV, the last king of the XIIth Dynasty (c. 2000 or 1800 B.C.). It is of the usual type of the period, except for the head-dress, which is a lion's mane disposed in such wise as to resemble the royal *nemes*-head-dress or 'kluft', the hair in a bag with its two lapel-like ends in front of the shoulders and its small pigtail behind. This lion-head-dress is that characteristic of the well-known and so-called 'Hyksos' sphinxes from Tanis, the really XIIth Dynasty date of which is thus confirmed. The face of the king is obviously a portrait, with its large visage and small mouth: unluckily both nose and chin are battered. The style of the sphinx (except for the head-dress) is exactly like that of the female sphinx at Rome attributed to Queen Hatshepsut by v. Bissing-Brückmann, *Denkmäler ägyptischer Skulptur*, Taf. 37 (followed by Steindorff, *Blütezeit des Pharaonenreichs*<sup>2</sup>, Fig. 20), but which is certainly of

the XIIth Dynasty and, except that it is larger, seems a feminine counterpart of our new acquisition. This measures 23 inches (58.5 cm.) long by 15 inches (38.1 cm.) high and 8 inches (20.2 cm.) wide on the pedestal, which is itself 4 inches (10.1 cm.) high. The pedestal is rounded at the hinder end. In the back is a round hole 1 inch across and  $4\frac{1}{2}$  inches deep, of unknown purpose. The stone is an augite-diorite (Plate LVIII *a*).

The inscription on the breast between the forelegs, as usual, reads: 'Ma'at-Kheru-Ra', living for ever, beloved of Itum, lord of On.' The figure is then connected with the worship of Itum, the god of the setting sun, at Heliopolis. The inscription is the original one; there is no trace of any erasure beneath it. H. R. H.

#### 57. CUNEIFORM TABLETS.

THE Department of Egyptian and Assyrian Antiquities has recently acquired a number of Babylonian cuneiform tablets of interest, including a large tablet, probably from Nippur, dating about 2000 B.C., with inscriptions in an unusually large hand, containing Sumerian names; a very rare and interesting tablet from Babylon, of about 500 B.C., containing an inventory of ritual objects and a list of the *sirruses* (dragons) and other beasts represented on the walls of E-sagila, the temple of Bel-Marduk; a tablet containing a Neo-Babylonian letter of unusual type; and twenty-five contract tablets, all of the Assyrian period and well written, also of a type not generally met with. H. R. H.

#### 58. A SCYTHIC GOLD ORNAMENT.

THIS gold ornament (Plate LI *b*) obtained by Professor E. Herzfeld at Nihavend, and said to have been associated with Roman imperial coins, is the counterpart of an ornament in the Pierpont Morgan Collection in the Metropolitan Museum at New York (see Sir M. Conway, *Proceedings of the Society of Antiquaries*, xxix, 1916-17, pp. 11 ff.). In each instance the subject is an eagle holding a quadruped in its claws; but in one case the bird of prey looks to the right, in the other to the left, so that if the two were placed side by side in their proper relation they would look towards each other. The projections to right and left are pierced in such a way as to fit



LVIII *a.* SPHINX OF AMENEMHET IV



LVIII *b.* EARLY ENGLISH CENSER-COVER





1



2



3



4

a narrow strap, and those on the side towards which the eagles look have raised studs, almond-shaped at the top, on which a strap-end could be secured. It may perhaps be assumed that the two ornaments were found together in the same tumulus, and that they formed part of a single caparison or accoutrement; the example in New York, acquired more than ten years ago, is in the better condition, and we may suppose the subject of this note to have undergone long wanderings in the course of which it received regrettable damage.

Like so many examples of Scythic art, this ornament was enriched with inlay of flat coloured stones of which only two or three of a grey-green colour remain in place. The cells made to contain the stones are beaten out in the metal: there are no applied cloisons; the eagle and its prey are also executed in repoussé work. The general affinities are with the late period of Scythic art. In the article mentioned above, Sir Martin Conway has cited instances of the displayed eagle as represented by Scythian goldsmiths in the first centuries of our era: he sees in the design, placed as here within a circle, a barbaric imitation of the Roman eagle within a wreath. The casual distribution of the inlaid stones on the bird's body is characteristic of such late treasures as that of Novocherkassk on the Don (second or third century A.D.); and the statement that the ornament was found with Roman coins may have a foundation in fact, since Roman coins have been discovered in Siberian tumuli. The acquisition of this ornament adds an important example of Scythic goldsmith's work to the small series in the Museum, most items of which are included in the Oxus Treasure.

O. M. D.

## 59. THE COTTONIAN GENESIS.

NONE of the losses due to the fire at Ashburnham House in 1731, which destroyed many and damaged yet more of the Cotton MSS., is more regrettable than that of the famous Cotton Genesis (Otho B. vi), an illuminated Greek manuscript notable not only for its intrinsic quality but also as one of the few surviving examples of the classical school of illumination. Written perhaps as early as the first half of the fifth century and certainly not later than the

middle of the sixth, it is said to have contained 250 miniatures, many of which were of great beauty and delicacy, and which are certainly related in some way to the Genesis mosaics in St. Mark's, Venice. It was presented to Henry VIII by two Greek bishops, who are said to have brought it from Philippi, and was given by Queen Elizabeth to Sir John Fortescue and by him to Sir Robert Cotton. Many of the miniatures were copied, early in the seventeenth century, for N. C. Fabri de Peiresc, the French antiquary, to whom Cotton lent the volume, and two, but unfortunately only two, of these copies are extant in the Bibliothèque Nationale, Paris. At first the manuscript was believed to have perished in the fire, but a number of charred fragments were found later and eventually some 150 pieces were identified. Flattened, mounted, and rebound, they serve to-day rather to excite regret for our loss than to satisfy curiosity. Some fragments, making up portions of four leaves, came into the possession of the Rev. Andrew Gifford, whose library was bequeathed to the Baptist College, Bristol. Identified and published in 1881 by the Rev. F. W. Gotch, President of the College, they have now by the generosity of the Committee been deposited on permanent loan in the British Museum, where they will be accessible to students. They contain portions of four miniatures, the colours of which are fresher and the outlines more distinct than in any of those preserved in Otho B. vi, and they are thus of great value for an appreciation of the illuminator's art. The portions of Genesis represented are: xiv. 13-16; xv. 3-4, 11-12; xvi. 5-15; xix. 4-11. The subjects illustrated are: Abraham's delivery of Lot; Sarah and Hagar; the men of Sodom before Lot's house.

H. I. B.

#### 60. ANGLO-SAXON ANTIQUITIES (FENTON COLLECTION).

THE outstanding acquisitions from the collection of the late Mr. S. G. Fenton are of the Anglo-Saxon period and have been described in the *Victoria History of Suffolk*, vol. i, pp. 336, 337, 342, 346. The most attractive item is a richly gilt copper disk (no. 1 on Plate LIX) that probably formed the head of one of a set of three pins linked together like those in this Museum from the river Witham.



Divided into quadrants, the decoration consists of fantastic animals with interlacing tails and limbs in the style which is now recognized as Anglian of the eighth or ninth century (*Archaeologia*, lxxiv. 245; Brøndsted, *Early English Ornament*, p. 138). One of a pair of 'long' brooches (no. 3), about A.D. 550, found on the shoulders of a skeleton near Cross House, Ixworth, Suffolk, in 1868, has sunk rings above and below the bow once filled with red enamel, such brooches being generally quite plain in contrast to the square-headed type (no. 4), which was found at Fridaythorpe in the East Riding, and is covered with debased ornament. It dates perhaps from the early years of the seventh century, one of the latest pagan relics, whereas the swastika or fylfot brooch (no. 2) is among the earliest Teutonic finds in the country. It was found at Mildenhall, Suffolk (Baldwin Brown, *The Arts in Early England*, iii. 281), and again has traces of red enamel in the eyes and at the centre, the four birds' heads forming a sun-symbol which was a favourite with the Scandinavian peoples. A tinned bronze badge in the form of a fish, from Warren Hill, Mildenhall, is one of a small group of presumably Christian emblems in the early Anglo-Saxon period, the letters of the Greek word for 'fish' being the initials of a Christian confession of faith. There are also three plain bronze brooches of the smaller type dating from the sixth century, as well as Frankish buckles from Stowting, Kent; and other items worthy of special mention are three enamelled brooches of the Roman period (probably second century), and a Roman cinerary urn of glass, said to have been found in London by Sir Hugh Myddleton in making the New River early in the seventeenth century.

R. A. S.

#### 61. AN EARLY ENGLISH CENSER-COVER.

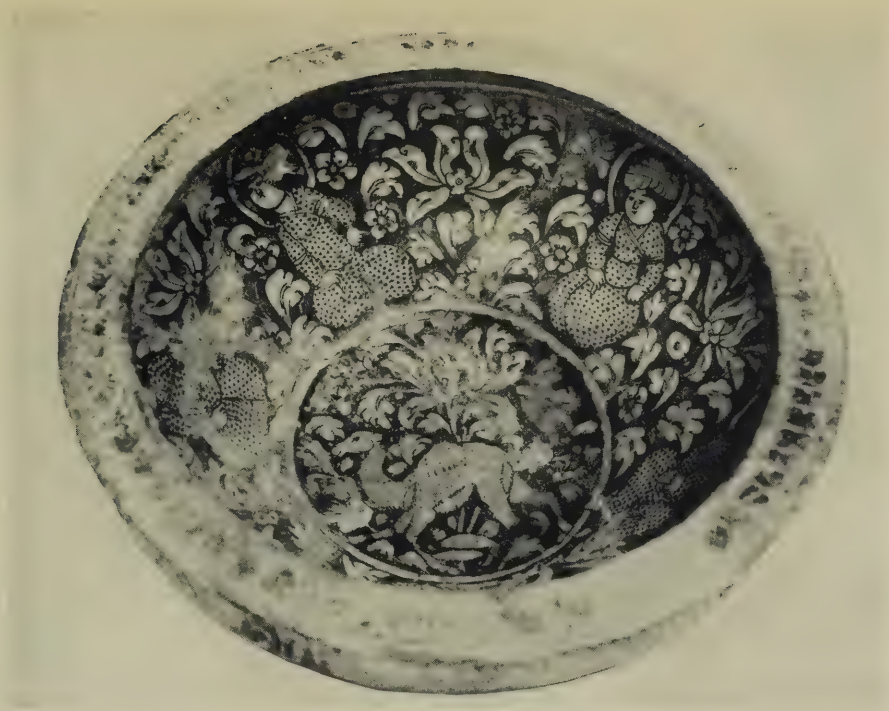
A PARALLEL to the censer-cover illustrated on Plate LVIII*b* has been in the Museum since 1837, having been found in the Thames near London Bridge, but is in a damaged condition. Its original form is clear from the present example, which was found about 9 feet deep at the north end of Palace Street, Canterbury, about sixty years ago, and has been repeatedly published (e.g. *Proc. Soc. Antiq.* xxi. 351; J. Brøndsted, *Early English Ornament*, p. 265; and *Brit. Mus. Cat. Ivory Carvings*, p. 66). It consists of a stout bronze

casting,  $4\frac{1}{2}$  inches high, in the form of an open-work pinnacle of four sides, inlaid in parts with bands of silver upon which traces of engraving in a simple palmette border are to be seen. From the lower angles project four feet pierced to receive upright rods on which the cover moved up and down; and the decoration of the four lower panels consists of (i) two quadrupeds back to back on their haunches, each with a fore paw raised, with a bird in the pediment; (ii) two birds back to back, one inverted, with a dragon above; (iii) two bird-like monsters, back to back, one inverted, their tails knotted in the centre; above, a beast with head turned back; (iv) two birds, back to back, standing on conventional foliage and pecking at seeds, with a monster above having the wings upraised. That censer-covers of the same general form were known before the Conquest is shown by the Pershore example, which bears a Saxon inscription. The two Museum specimens are certainly later, but there are arguments both for and against a pre-Conquest date. The form is architectural, recalling the tower of Sompting church; and though Mr. Aymer Vallance, in bringing the Canterbury bronze before the Society of Antiquaries, contended for a thirteenth-century date on the ground that the crockets could not be earlier than 1200, the animal motives are clearly related to some in Anglo-Saxon illuminated manuscripts and sculpture, as has been recently pointed out by Dr. Brøndsted, who agrees to an eleventh-century date; and at least two bone carvings in the same style have been found in England. There is now a strong tendency to assign to the later Anglo-Saxon period much that has been claimed for the thirteenth century.

R. A. S.

## 62. A PERSIAN POTTERY BOWL.

WITH liberal help from the National Art-Collections Fund the Museum has acquired a remarkable specimen of thirteenth-century Persian pottery (Plate LX). It is a bowl of imposing size, measuring 16.2 inches in diameter, with wide flat rim, and a deep straight-sided base. It is made of soft sandy ware of greyish white tone and it is decorated in blue and brown colours and white slip under a clear glaze.



LX. PERSIAN BOWL





LXI. GREEK COINS

The main ornament is inside. In the centre is a camel among flowers and foliage, reserved in greyish white, with outlines and shaded details pencilled in brown, on a blue ground. The slope of the sides is covered by a broad band of ornament, the main feature of which is five seated figures of Mongolian type wearing spotted robes and turbans, and dignified by haloes to indicate their importance. These figures are set in a ground of flowers and foliage, conspicuous among which is the lotus rendered in a very Chinese manner. The designs on this band are slightly raised in white slip and also outlined and shaded in brown; and they stand out against a background which is grey, the colour of the underlying body, hatched with brown lines.

Outside, on the flattened band below the lip is a belt of ornamental, and quite illegible, Naskhi inscription relieved in white slip on a blue ground. Below this and on the flat mouth-rim are floral scrolls in blue and brown. Except where the ornament is in relief, the greyish tone of the background has been masked by a wash of white clay. The base is unglazed.

This bowl is an unusually fine specimen of a rare type of Persian pottery, of which two characteristic features are decoration built up in low relief, and figures—of animals, birds and, more rarely, human beings—with dotted skins or clothes, in a setting of flowers and foliage. It is generally believed that this ware was made at Sultanabad. It may well be true, but the only warrant for the belief is the statement of traders that their specimens have been found on the site of that city; and we accept the label 'Sultanabad' provisionally, pending the discovery of kiln-site evidence, which properly conducted excavation would probably secure. There is, however, no question about the type, which has strong individuality and was doubtless the speciality of one particular factory or district.

There are several good examples of this Sultanabad ware in the Kelekian Collection, a large part of which is on loan at the Victoria and Albert Museum, and the Catalogue illustrates two specimens which are dated 1290 and 1299 respectively. It is probable then that our bowl belongs to the latter part of the thirteenth century. The Mongols invaded Persia in 1220, Hulagu Khan captured Bagh-

dad in 1258, and Persia remained under the rule of Mongol princes until the middle of the fourteenth century. History records that Hulagu brought a thousand Chinese artificers and their families to Persia. Whether any of them settled at Sultanabad we do not know, but it is highly probable; and it is certain that the designs which appear on Sultanabad pottery are often inspired by Chinese ideas. The lotus which is repeated five times in the interior of our bowl is in pure Chinese style, but more convincing still are the phoenix and the dragon which are to be seen on other specimens of the ware.

Our early Persian pottery is almost always recovered from the ground in a broken condition; and this bowl is no exception. It is, however, practically complete and very little restoration has been required in the process of reconstruction. Parts of the glaze have become iridescent from long burial, and the iridescent crust, while glowing with beautiful rainbow colours, unfortunately obscures locally the underlying designs. It is hoped to find a means of treating the surface so as to bring out the decoration without completely obliterating the iridescence.

R. L. H.

### 63. AN EARLY IONIAN ELECTRUM STATER.

THE electrum stater illustrated in Pl. LXI, no. 1, belongs to a small group of coins, dating, it would appear, from the seventh century B.C. and distinguished by the peculiar arrangement on the reverse of three incuse punch-marks, one oblong between two squares. The punch-marks contain corrugations, the punch being roughened to bite into the metal; on slightly later coins of this group small types take the place of the corrugations. The provenance of specimens, so far as it is known, goes to show that these coins were produced in the Greek cities of the Ionian coast. Attempts to attribute them to particular mints must for the most part be regarded as hazardous; at this early period it is possible that coinage was not actually a function of the state, and that its types are of the nature of private signets of financial magnates. The type of the present specimen, hitherto unrecorded on coinage of this class, is the forepart of an ibex lying to right; of the two forelegs and the two



horns only those on the right are represented. The animal's hair and the corrugations of the horn are carefully indicated.

The weight (14.32 grammes) is slightly higher than the maximum (14.26 grammes) hitherto recorded for coins of what is called the Milesian standard, but well within the theoretical norm (14.93 grammes) assumed for that standard.

G. F. H.

#### 64. GREEK COINS.

THE Greek coins illustrated in Plate LXI, nos. 2-7, are selected from a collection of 155 coins and medals of various kinds presented by a donor who desires to remain anonymous. No. 2 is a tetradrachm of Leontini in Sicily, of the middle of the fifth century B.C., with a head of Apollo on the obverse and on the reverse a lion's head (the punning emblem of the city) surrounded by four grains of corn. On no. 3, a tetradrachm of Messana of about the same date, the nymph Messana is shown driving a mule-car; on the reverse is a hare; and this issue is distinguished from others by a fly represented on an exaggerated scale under the hare. No. 4 is a decadrachm of Syracuse of about 400 B.C.; the well-known type of the head of Arethusa is that associated with the engraver Euaenetus, but this is one of the unsigned issues for which he was probably not personally responsible. Nos. 5 and 6, tetradrachms struck in Sicily by Carthaginians in the fourth century, show a female head imitated from the Arethusa of Syracuse; the horse and palm are characteristic Carthaginian emblems. Finally, no. 7 is a tetradrachm of Antiochus of Syria, possibly the second of that name (261-246 B.C.) with the usual Seleucid type of Apollo seated upon an omphalos.

G. F. H.

#### 65. BRONZE PORTUGUESE SOLDIER FROM BENIN.

THE art of bronze-casting was introduced on the West Coast of Africa by the early Portuguese voyagers of the sixteenth century. The method employed is that known as *cire-perdue*, or casting from a wax model which was destroyed in the process. The Museum collection includes many examples of this industry, mostly in the form of plaques with figures in high relief, but the specimen recently acquired is of unusual interest on artistic and technical grounds.

It is the figure, 14 $\frac{3}{4}$  inches high, of a Portuguese soldier, standing with his matchlock arquebus at the 'present' (Plate LXII). He wears a morion with curved brim, pointed front and back, and decorated with engraved strap-work, possibly reproducing the etched strap-work ornament found on European morions of about 1580. Flexible cheek-pieces, hanging in front of the ears, protect the chin-strap, and at the back are pendants, probably to protect the neck from the sun. The body-clothing appears to consist of a tunic over an under-garment with short sleeves, and trunks with cod-piece. The under-garment and trunks are ornamented with a design which strongly suggests chain-mail, but, since the same ornament appears on the foot-gear, this interpretation is open to doubt. Over the tunic is a kind of pectoral, supported by shoulder-straps, exactly in the form of the hide 'back-and-breast' worn by the natives as body-armour.

This equipment must have afforded excellent protection against arrows, and was no doubt adopted by the Portuguese in accordance with conditions of local warfare. A powder-horn is shown suspended by chains from the pectoral on the left side, and on the right is a bullet-pouch suspended from a leather belt. Stuck in the belt, close to the pouch, is a dagger with the type of pommel known as 'ear pommel', sometimes found on semi-oriental weapons used in Europe, usually of Venetian make. The sheath, however, appears to be of sewn hide, and characteristically African. The matchlock arquebus clearly shows the details of match-holder, backsight, and foresight. The space, however, which should be occupied by the barrel is flat and rough, and suggests either imperfection in casting or a subsequent break.

Several somewhat similar figures exist in other collections, but are considerably inferior, both in artistic and in technical qualities, to the specimen here described. In the pose of his figure the native artist has succeeded in expressing an alert vigour which is quite admirable, while his meticulous attention to such details as strap-buckles shows that he was an acute observer. As a portrait of a sixteenth-century European, produced by a native African artist of no mean calibre, the figure is a notable acquisition to the National Collection.



*a*



*b*

LXII. BRONZE FIGURE FROM BENIN





LXIII *a.* BOW PORCELAIN FIGURES



LXIII *b.* MEISSEN PORRINGER

Mr. J. G. Mann, of the Wallace Collection, has been most kind in contributing notes on the armour and equipment, which are incorporated in this short description.

T. A. J.

## 66. THE RIDEWARE CHARTULARY.

CHARTULARIES, or volumes in which the evidences for ownership of a property are transcribed for record, are chiefly, in this country at least, of monastic origin, but they had not probably been in use for such bodies for more than a century before private owners began to imitate them; yet the number of such private chartularies extant is comparatively very small. The earliest in the Museum collection is that of the Braybroke family (Sloane MS. 986), and an example with heraldic illustration of the late fourteenth century is the Pedwardyn chartulary (Additional MS. 32101). But the Ride-ware chartulary, lately purchased (Egerton MS. 3041), has special features of interest. Sir Thomas de Rydeware, for whom the book was written in 1308-9, was fifth in descent from a William de Rydeware, *temp.* Stephen, who is represented as the son of Atsor or Asser Geun, an Englishman in favour with William Rufus. The property at Hamstall Ridware in Staffordshire and elsewhere, after passing twice into the female line (Cotton, then Fitzherbert), was sold in 43 Eliz. to the Leighs with whom it remains. Apart from great topographical interest, the volume is attractive from being decorated by the scribes with some charming pen-and-ink drawings, substituted for initials or added in the margin. Thus besides a charter of Edward II introduced by a really well-executed figure of the King enthroned beneath architectural ornament, a figure in similar style of the Prior of Dudley, and cruder representations of Earls of Derby (with Ferrers arms) and various abbots, &c., we have marginal pictures of houses and trees calling attention to a grant in a place named Woodhouse, trees with birds opposite a deed about a wood, sheep on hills for one concerning pasturage, stumps of trees for an *essart*, &c. There are many amusing grotesques, and the scribe's masterpiece is a lively sketch of a hunting procession returning to a castle from the forest, the sportsmen being hares, with a pig riding on a dog, and the spoil including a cock and a dog borne to execution on an axe. The fund

from which the purchase was made will reach its centenary next year, and by means of this permanent endowment, augmented by the bequest of Lord Farnborough, the Egerton Collection now constitutes no ignoble memorial to its founder, Francis Henry, 8th Earl of Bridgewater.

J. P. G.

#### 67. ENGLISH AND CONTINENTAL PORCELAIN.

THE generous gift in 1923 by the late Mr. and Mrs. Frank Lloyd of a large collection of Worcester porcelain of the finest quality is recalled by the gift from their daughter, Mrs. Garwood, of twenty-two pieces of English and Continental porcelain from her parents' collection. Eight of these are Worcester, of types previously unrepresented here. To the Chelsea factory belongs a partridge tureen with red anchor mark, there are three examples of Derby-Chelsea and a single Spode piece, while from Bow come figures of a monk and nun, as well as the very unusual pair of figures illustrated here (Plate LXIII *a*). Although they are unmarked, the colouring is typically Bow, while the modelling is that of the 'T'-marked figures associated with the name of Tebo.

The remaining five pieces are fine early examples from the Royal Saxon factory at Meissen. The covered porringer here illustrated (Plate LXIII *b*) is decorated in the handles with the monogram F.A. in openwork. These are the initials of the Elector Frederick Augustus II of Saxony, and their occurrence is especially interesting since they date the piece to within a year. Frederick Augustus became Elector of Saxony on 1 February 1733, he was chosen King of Poland on 5 October of the same year and crowned at Cracow on 17 January following. After becoming King of Poland he adopted the monogram A.R. (for Augustus Rex). The porringer was undoubtedly made for the personal use of the Elector, and the model is hitherto unknown to the leading German authorities on the subject.

Next in interest is a teapot in the form of a phoenix, modelled by Johann Joachim Kändler after a Chinese original in red stoneware. Another teapot with *chinoiserie* designs has the K.P.M. mark, while a milk-jug with harbour scenes in panels reserved on a ground of olive-green, studded with 'Indian flowers', and an Italian Comedy



figure of a bearded man from a Kändler model complete Mrs. Garwood's generous and welcome gift.

Height of the figures 9·2 inches, 8·8 inches, of the porringer 3·7 inches.

W. K.

#### 68. THE HEYTESBURY PAPERS.

**W**ILLIAM A'Court, 1st Baron Heytesbury, somehow escaped becoming conspicuous in his diplomatic career. The *Dictionary of National Biography*, after apparently overlooking his existence in the A volume, gave him a little less than a column under H. Yet he had difficult duties to perform, and, generally speaking, enjoyed the confidence of the Foreign Secretaries under whom he served. In acquiring his papers, which will make about fifty-four volumes, the Museum gains a large number of confidential private letters from Castlereagh, Canning, Aberdeen, Palmerston, and Wellington, which are by no means unimportant for the history of British foreign policy. He was concerned in some side-issues of the Napoleonic period, first as Commissioner for the affairs of Malta, on which he reported in 1812, then as envoy to the Barbary States, and in 1814 as minister at the Court of Sicily. The notes of an interview with Castlereagh, 16 May 1814, are quite interesting with regard to that statesman's views on the general settlement, and his letters and A'Court's experiences of political reconstruction in Sicily are instructive. Castlereagh complimented him on his conduct at the time of the Naples revolution, the narrative of which forms a volume. Spain from 1822 to 1824 and Portugal from 1824 to 1827 were not happy enough internally to have no history, but perhaps the greater interest of Canning's correspondence lies in the references to South America. As Ambassador to Russia, 1828-32, what with the general unrest of 1830, the Polish and the Turkish wars, and the difficult position of British policy in regard to Greece, he had still no easy task, and Aberdeen and Palmerston contributed largely to the correspondence. Throughout Heytesbury must have retained a reputation for adaptability to responsible situations, since only the fall of Peel's government in 1835 prevented his becoming Governor-General of India.

J. P. G.

69. CHARLES DICKENS AND 'GEORGE ELIOT'.

MISS ELSIEDRUCÉ has presented to the Museum an interesting autograph letter of Charles Dickens to George Eliot acknowledging the gift, through Messrs. Blackwood, of a copy of *Scenes of Clerical Life* (Plate LXIV). The letter, which Mr. Cross printed in his *Life of George Eliot* (the covering letter is in Dickens's printed *Letters*), shows that Dickens had divined (what Thackeray failed to guess) that the writer was a woman. It was written 18 January 1858, after reading the first two of the tales only.

'... The exquisite truth and delicacy, both of the humour and pathos of those stories, I have never seen the like of; and they have impressed me in a manner that I should find it very difficult to describe to you, if I had the impertinence to try. In addressing these few words of thankfulness to the creator of the sad fortunes of Mr. Amos Barton, and the sad love-story of Mr. Gilfil, I am (I presume) bound to adopt the name that it pleases that excellent writer to assume. I can suggest no better one; but I should have been strongly disposed, if I had been left to my own devices, to address the said writer as a woman. I have observed what seem to me to be such womanly touches, in those moving fictions, that the assurance on the title-page is insufficient to satisfy me, even now. If they originated with no woman, I believe that no man ever before had the art of making himself, mentally, so like a woman, since the world began. You will not suppose that I have any vulgar wish to fathom your secret. I mention the point as one of great interest to me—not of mere curiosity. If it should suit your convenience and inclination, to show me the face of the man or woman who has written so charmingly, it will be a very memorable occasion to me. If otherwise, I shall always hold that impalpable personage in loving attachment and respect, and shall yield myself up to all future utterances from the same source, with a perfect confidence in their making me wiser and better.'

The address is 'George Eliot Esquire'.

J. P. G.

70. THE ASHENDENE *DON QUIXOTE*.

THE Department of Printed Books has received by gift from Mr. C. H. St. John Hornby a magnificent copy, printed on vellum

had been very old, I felt, I am sure, much  
badger, the name that it pleases that you called  
while it assumed. I am suggest no letter  
one; it should have been strongly disapproved,  
if I had been left to my own devices, to  
address the said writer as a woman. I have  
observed what seem true, to be one woman  
tricked, in those moving pictures, that the  
assurance on the letter-page is insignificant to  
substantiate, even now. If they originate  
with no woman, I believe that no man ever  
upheld the art of making himself  
mistaken, so like a woman, since the world  
began.

Do not mind: suppose that I have  
any vulgar wish to follow your secret.  
I mention it, with no one of great interest  
to me -- and of mere curiosity. If it should  
be true, your conscience and inclination, is

showing the face of a man or woman who  
has nothing so charming, it will be a very  
numerous occasion. I shall always hold that impartiality  
perhaps in loving attachment and  
regret, and shall yield myself up to  
all future utterances from the same  
source, with a perfect confidence in  
their making me wiser and better.

Yours obliged and faithful servant,  
and admirer,

Marcelline

George Eliot to me



LXV GOLD HEAD-DRESS FROM UR



and bound in whole morocco, of the first volume of his edition of *Don Quixote* in Thomas Shelton's translation, printed at his private press, the Ashendene Press, Shelley House, Chelsea. In format the *Don Quixote* is a companion volume to the Boccaccio, the Dante and the Spensers issued from the Ashendene Press; but it is printed in a new type specially designed and cut for this book.

The Ashendene *Don Quixote* is by far the finest edition in English, and it may legitimately be styled the best printed edition in any language. There are fine printed Spanish editions of the latter part of the eighteenth century, issued by the Madrid firms of Ibarra and Sancha, and there is a sumptuous 'monumental edition' published with assistance from the Spanish Government at Madrid in 1917, which is not in the Museum collection; but all these, especially the last mentioned, owe much of their attraction to their illustrations. Mr. Hornby's edition is not illustrated; it has, however, specially cut decorative capitals and border-pieces.

Except for some ten of the rare early pieces, the Department has received, as gifts from Mr. Hornby, all the Ashendene Press publications, but this is the first specimen it possesses printed on vellum.

H. T.

#### 71. A GIFT FROM THE ITALIAN GOVERNMENT.

A VOLUME which was recently the subject of a special presentation by the Italian Government to the British nation has been deposited in the Department of Printed Books and placed on exhibition in a special case in the King's Library. It consists of a copy, printed on Japanese paper, of the Centenary edition of the Poems of Ugo Foscolo, printed in Bodoni type by the Government Printing Press at Rome. The copy presented, which is handsomely bound in full morocco, is offered in memory of the hospitality shown to Foscolo during his residence as an exile in England and in recognition of the spiritual affinity of the two nations. It contains a specially printed Dedication, which is signed in autograph by Signor Mussolini and runs as follows:

'Alla Inghilterra, ospitale esilio e primo sepolcro di Ugo Foscolo, il Capo del Governo Italiano nel centenario della morte del poeta d'Italia per riconoscimento e augurio di costante spirituale concordanza delle due nazioni d. d. d.'

R. F. S.

## 72. THE EXCAVATIONS AT UR, 1927-8.

MR. WOOLLEY'S work at Ur this season for the British Museum and the Museum of the University of Pennsylvania has gone on from success to success. His discoveries of the early royal tombs last year presaged remarkable finds this season, which have materialized in full measure. More tombs of the early period have come to light, with chambers constructed in unhewn stone and roofed also in stone, the roof being usually a corbelled vault over a wooden centering. These chambers are either at the bottom of a shaft or approached by a stepped dromos. The chief of these tombs is that of a king or prince named Meskalamdug, who lived somewhere between *c.* 3500 and *c.* 3000 B.C. It contained the hardly recognizable remains of the royal body, with a great treasure of gold about it, including a gold head-dress in the form of a wig, a silver belt with a gold dagger and a whetstone of lapis-lazuli, gold bowls and cups, a silver jug, gold earrings and fine gold axeheads and daggers, and many other objects of gold, silver, and copper. The stone hilt of one of the daggers much resembles that of the Middle Minoan sword found at Mallia two or three years ago by the French excavators in Crete.

With this king or chief were buried many of his retainers. The bodies of women, children, and soldiers were found in trenches, with only personal adornments and belongings and arms. There is no doubt that the prince was accompanied to the next world by his servants and harem, who were slaughtered at the grave to follow him thither; and these are their bodies. In Egypt this custom is only paralleled actually by Reisner's discoveries in Nubia (the burial of Hapzefai, *temp.* Senusret I); but there is little doubt that the ushabti-figures were in reality substituted for retainers originally slain at the grave, just as were the pottery ladies, warriors, camels, and horses of T'ang graves in China.

One object is a wooden harp covered with silver and gold, the instrument of the royal harpist, who also was killed and buried here. Another object of the greatest interest from this tomb is a chariot of wood adorned with bands of mosaic and heads of lions and bulls in silver and gold. The remains of the two asses that had drawn it (the horse was not yet known in Mesopotamia) lay on either side of the pole:

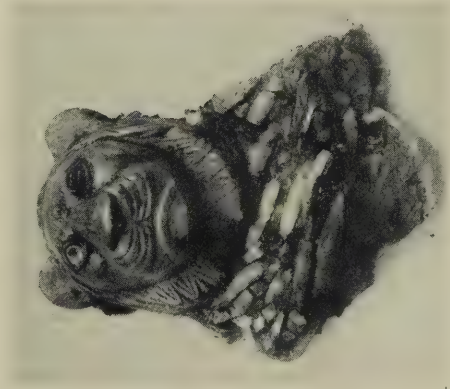




*a*



*b*



*c*



*d*



*e*

# LXVI. THE ROYAL TREASURE OF UR

*a.* GOLD BOWL WITH INSCRIPTION

*c.* GOLD LION'S HEAD FROM CHARIOT

*b.* SILVER BOAT

*e.* GOLD CUP

*d.* ELECTRUM DONKEY



*a*



*b*

# LXVII. THE ROYAL TREASURE OF UR

*a.* COPPER DAGGER WITH GOLD AND SILVER HANDLE ; ELECTRUM  
AXE-HEAD AND DOUBLE AXE

*b.* GOLD PIN, COPPER DAGGER WITH GOLD HANDLE, GOLD RINGS

they wore collars of copper. On the pole was the rein-ring of silver, surmounted by an electrum figure of a donkey of extraordinarily realistic character. With the asses were the remains of three grooms.

Later in the season was found another royal tomb. The door of this was guarded by six dead soldiers, wearing copper helmets and carrying spears. At the foot of the dromos were two heavy four-wheeled chariots each drawn by three dead oxen, with silver rings in their noses and silver collars: on the poles were figures of bulls like that of the donkey on the other chariot. With them were their grooms. The whole area was littered with the bodies of the slain household, of whom there were fifty-eight counted, including eleven harem-women with gold head-adornments. The burial-chamber itself had been plundered in ancient times, but there was left a remarkable silver model of a boat, complete with oars and awning-support, which reminds us much of Egyptian funerary custom.

Close by was the tomb of the queen or priestess Shub-ad. The body lay on a wooden bier, almost hidden beneath two great votive lamps of silver. The remains of the body were covered with masses of beads in gold and semi-precious stones, which must have formed a bead-cloak, fastened by gold pins. On the head was a heavy gold head-dress of elaborate character, and ornaments of gold adorned the limbs.

It is evident that these are discoveries of the highest importance, rivalling that of the tomb of Tut'ankhamen, and far older. It is hoped that most of these finds will be on view at the British Museum in the course of this summer. Contributions to the cost of the work, which will no doubt have to be continued for another season, will be welcome, and should be sent to the Director of the British Museum.

H. R. H.

### 73. MAORI WOOD-CARVINGS.

A VERY interesting series of wood-carvings from New Zealand has recently been presented to the Ethnographical section by Mrs. M. Reid. They comprise for the most part wooden lintels and house-boards carved with characteristic designs and inlaid with *haliotis* shell. The carving is in the best style, and belongs, evidently, to a period when stone tools were still in use. Additional interest



attaches to the collection from its having been acquired by the donor's father, Capt. J. P. Luce, R.N., when in command of H.M.S. *Elk*, and brought to England in 1867 (Plates LXVIII *a*, *b*, and LXIX *a*).

The Department has also acquired an excellent example of a canoe-prow of a type characteristic of the North Island (Plate LXIX *b*). The open-work carving, with its design of interlocking spirals, is particularly pleasing, though the specimen is neither as old nor as perfectly finished as those above described. It belonged formerly to a Waikato chief named Tawhio, who parted with it to a European in 1903.

T. A. J.

#### 74. OTHER GIFTS.

AMONG the other gifts received by the Trustees during the past quarter, the following may be specially mentioned :

Catalogue of the Incunabula belonging to the collection of Dr. Victor von Klemperer, of Dresden, by Dr. Konrad Haebler ; presented by Dr. von Klemperer.

Thirty-two Tudor theological works ; presented by Sir Leicester Harmsworth, Bart.

Charter of the Merchants of the Staple of England ; deposited by the Company on indefinite loan, as were (in 1918 and 1919) the minute-books and ordinances of the Company.

Three drawings by Fantin-Latour, from the collection of the artist's widow ; two presented through the National Art-Collections Fund by Mr. H. Van den Bergh, and one (with an album of reproductions of all the artist's lithographs) by Messrs. F. and J. Tempelaere.

Three drawings by John Downman of members of the family of Way ; presented by Miss Olivia Way.

Catalogue of La Collegione Gualino, Vol. I, compiled by Dr. L. Venturi for private circulation ; presented by Signor Riccardo Gualino, of Turin.

Selected books, pamphlets, maps, &c., bequeathed to the Department of Egyptian and Assyrian Antiquities by the late Mr. Somers Clarke, F.S.A.

Reproduction of the smaller head of Queen Nefretiti, found at

*a*



*b*

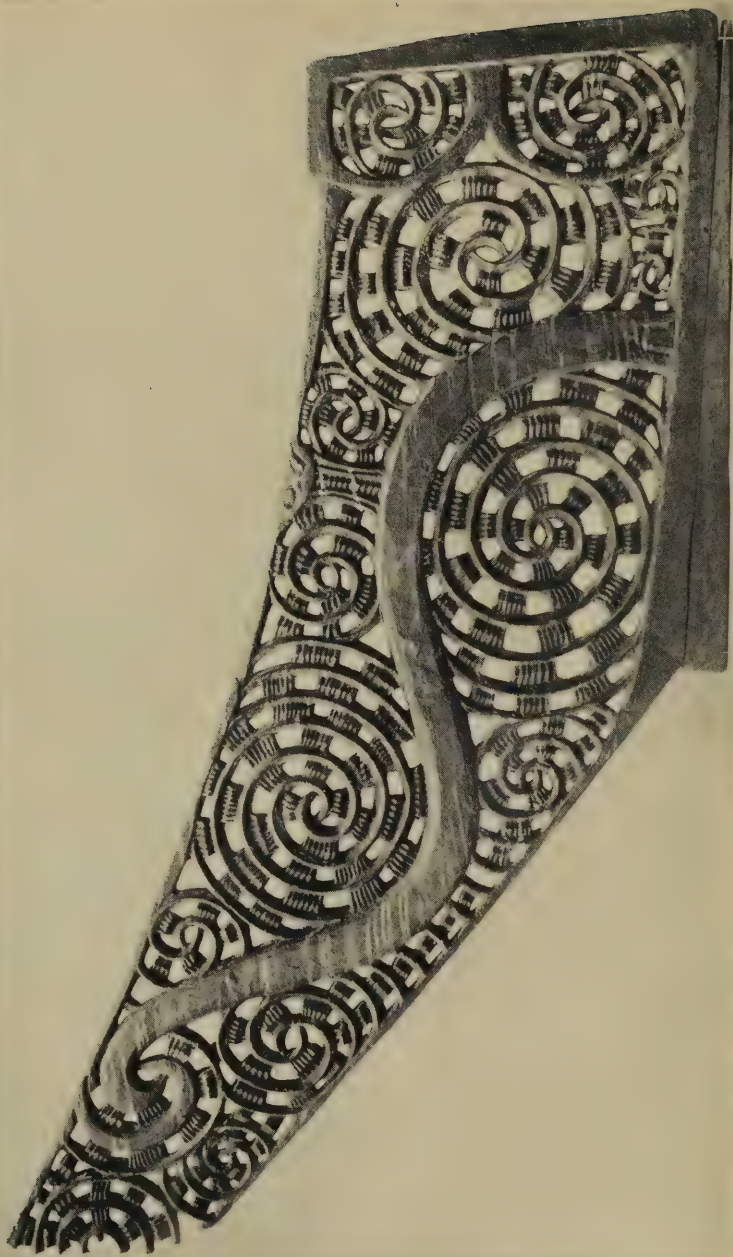


LXVIII. MAORI WOOD-CARVINGS





*a*



*b*



Tell el-Amarna by the Deutsch-Orient Gesellschaft, and now at Berlin ; presented by Mr. E. M. B. Ingram, C.B.E.

Vase of red polished ware in the form of a squatting ape, of the Middle Kingdom (c. 2000 B.C.) ; presented by Mr. G. D. Hornblower.

Cast of the large inscription from Uriconium (Wroxeter), set up by the Civitas Cornoviorum in honour of the emperor Hadrian, an exceptionally fine example of Roman lettering ; presented by the Birmingham Archaeological Society.

## EXHIBITIONS

### I. AN EXHIBITION OF TWENTIETH-CENTURY FOREIGN PRINTING.

AS a sequel to the exhibition of Twentieth-Century English Printing held in 1926-7, an exhibition of Twentieth-Century Foreign Printing has been arranged in the King's Library. In the exhibition of English Printing fifty-three specimens were shown; and it was possible to illustrate many classes and varieties of typography, owing to the fact that the Museum receives by copyright or by gift almost every book printed in the United Kingdom. In the case of Foreign Printing there is not the same wide field of selection, as the Museum is able to purchase but few of the specimens of fine printing produced abroad, and the total has hitherto not been greatly increased by presentations. Nevertheless, owing to the number of foreign countries represented in the present exhibition and the different traditions prevailing in each, an even greater variety has resulted from a choice among the available material, although the choice has been almost entirely limited to post-war productions.

In the new exhibition, seventy-five specimens are shown. The countries represented are as follows :

(1) *United States of America.* Sixteen specimens are shown, representing presses of New York and San Francisco and the University Presses of Harvard, Princeton and Oregon; in the last case the book shown was produced by the senior students of the University Class in Typography. The exhibits illustrate, among other things, the similarity of the American and English traditions, the

continued supremacy of Mr. Bruce Rogers as a book designer, and the work of the Grolier Club in fostering fine printing.

(2) *Germany*. Fifteen specimens are shown, of which three are in Gothic type, the rest being in Roman. Noticeable are the Hamlet in English produced by the Württembergische Staatliche Kunstgewerbeschule at Stuttgart, and the edition of Virgil's Eclogues and Georgics with German translation produced by Count Harry Kessler at his Cranach Press in Weimar, an international publication in which a French artist and English typographers have collaborated.

(3) *Holland*. Thirteen specimens are shown, of which twelve are in Roman or Italic type. The books are in English or French, as well as in Dutch. In general, fine printing in Holland is of the Cobden-Sanderson school, and is equal to the best work produced elsewhere.

(4) *France*. Sixteen specimens are shown, which heighten the pictorial effect of the exhibition, as French tradition requires illustration in its best books, whereas in England and the countries mentioned above fine printing relies more for its effects on simple typography.

(5) *Spain*. Five specimens are shown, printed, as is customary in this country, in types of French or German origin.

(6) *Italy*. Four specimens are shown; and in another part of the King's Library the copy of Ugo Foscolo's poems presented to the British Nation by the Italian Government is also exhibited.

(7-10) *Sweden* with two specimens and *Denmark* with one, *Poland* with two and *Czecho-Slovakia* with one, are countries where fine printing is not so prevalent, or which are poorly represented in the Museum collection.

It is proposed to vary the selection of books exhibited, as occasion offers.

## II. ANTIQUITIES FROM LUBAANTUN.

AN exhibition, supplemented by photographs, of the archaeological finds made during last season's operations at Lubaantun has been arranged in the Assyrian Basement in the British Museum. A preliminary report of the season's work has already been given

(p. 71 of this volume), and a full account has since been published for the Trustees in monograph form (see p. 109 below).

The objects selected for exhibition comprise a long series of pottery figurines, of considerable artistic merit, which provide interesting evidence with regard to the costume and ornaments of the Early Maya. Supplementary to this series is a number of ornaments in jadeite, shell, and bone, the use of which is illustrated in the pottery figurines.

Of these ornaments the most interesting is the major portion of a bone ear-ornament, of a type familiar from the Maya MSS. that have been preserved, but which is the first actual example yet discovered.

The fragments of pottery unearthed display great variation of technique and ornament. Portions of finely-painted vases were discovered in quantities, as well as ware of a coarser quality with impressed and engraved designs. In a few cases sufficient fragments of an individual pot were recovered to permit a reconstruction.

Among the stone remains are finely-flaked spear-heads and knife-blades of chert and obsidian, and polished axe-blades of volcanic rock. But the most interesting are fragments of finely-made bowls of calcite, hitherto unknown in this area. Another find of importance consists of two flaked chert blades of 'excentric' form, of a type hitherto believed to be peculiar to the region of Benque Viejo in the Cayo District. These probably found their way to the south of the Colony as articles of trade or exchange. Fragments of *metates*, the stone slabs on which the early inhabitants ground their maize, were discovered in quantities, and it has been possible to restore a type-series in their entirety.

The progress of excavation proved that all the early masonry was originally coated with a fine white stucco, and, in certain cases, decorated with stucco modelling. In the interior of one mound fragments of a colossal human face, in this material, were excavated, which are exhibited in the same case as the pottery figurines.

In the heart of another mound, entirely concealed by later masonry, a platform was discovered which once supported a temple that had evidently been destroyed by fire. Large fragments of the stucco wall-facings were discovered, showing, on the reverse side, the



impress of the beams against which they had been plastered. One such fragment is exhibited in the central case.

So far every mound or terrace investigated by excavation proves to have been erected around or over an earlier construction ; and in the central complex of mounds, to which particular attention was devoted last year, at least seven architectural phases are evident. The plans and photographs exhibited have been selected to illustrate this particular feature of the site, the foundation of which evidently belongs to a very early period of Maya history. The remains discovered in association with the later architectural phases belong to the Early Maya period. There is every prospect that further excavation behind the earlier, submerged constructions will provide evidence regarding the origin and development of Maya culture, which is, at present, somewhat of an enigma.

T. A. J.

#### RECENT PUBLICATIONS.

**P**ART XL of *Cuneiform Texts from Babylonian Tablets in the British Museum*, by C. J. Gadd, contains on fifty plates the texts of about ninety tablets or fragments of tablets, all forming part of the series of Assyrian omen-tablets which has occupied Parts XXXVIII and XXXIX. One group deals with houses and chapels, another with divination from animals. Dr. Hall (who writes a brief preface) and Mr. Gadd call attention to the curious fact that the name of Sargon of Agadé is attached to certain omens connected with horses, which would seem to imply that the horse was known in Babylonia before the middle of the third millenium B.C. It is suggested, however, that in their original form these omens related to asses, evidence of the use of which in Sumeria at an even earlier period has been forthcoming in Mr. Woolley's latest discoveries, while the horse was not known until much later.

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The October and January numbers of the *Antiquaries' Journal* contain preliminary reports by Mr. Woolley on the work of the 1926-7 season at Ur. These reports, which by the kindness of the Society of Antiquaries have now appeared regularly since January 1925, and have been made available in separate reprints which can

be purchased (price 1s. 6d. each) at the Museum, are the official interim reports of the Joint Expedition, pending the production of volumes in full detail, of which that on Al-'Ubad, issued last year, is the first specimen. They supersede, being far more detailed, the first announcements given to the press in the course of the season. Last season's report falls into two parts, the first dealing with the excavation of buildings, most (but not all) belonging approximately to the time of Abraham, and the second with the early cemetery, from which came the gold dagger and other objects described in Art. 17 of the present volume, and which during the season now current has yielded the still more remarkable discoveries recorded in Art. 72 in the present part. The report on the buildings (39 pp.) includes photographs, plans and restorations (due to Mr. A. S. Whitburn, the architect attached to the expedition), which give a clear idea of the nature of the public and private buildings (curiously like those of present-day Baghdad) of the beginning of the second millennium B.C. The report on the cemeteries (29 pp.) is illustrated by photographs of the graves and of the principal objects found in them.

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Similarly the *Journal of the Royal Anthropological Institute*, in its number for July–December 1927, gives a report, by Messrs T. A. Joyce, J. Cooper Clark, and J. E. Thompson, of the British Museum Expedition to British Honduras in 1927. The report (which is obtainable separately at the Museum, price 1s. 6d.) deals first with the further work done on a part of the site of Lubaantun, where Mr. Joyce had worked in the previous year ; secondly with sites on the bank of the Pusilha river, visited by Mr. Thompson ; thirdly with Mr. Thompson's very interesting ethnographical observations of the natives of these regions ; and fourthly with the exploration, by Mr. Joyce and Dr. Gann, of the site to which they gave the name of Minanhá. The report is copiously illustrated with photographs. The architectural and chronological problems of Lubaantun are still far from being solved, and it is hoped that it will be possible to send another expedition to that site not later than next year. Meanwhile a small expedition has started, to investigate more fully the ruins in

the Pusilha district and perhaps elsewhere. It is much to be hoped that public support will make it possible to follow up these preliminary researches, and to clear up the problems of Central American archaeology. The Colony is co-operating to the best of its ability, giving both money and facilities ; and generous friends, notably Mr. H. S. Wellcome, Mr. H. G. Beazley, and Capt. Gruning, have contributed liberally to the finance of the expedition.

\* \* \* \* \*

Islamic Pottery of the Near East forms the subject of the latest addition to the series of picture postcards in colour (set C. 14, 15 cards, price 2s. 6d.). This handsome ware ranges from the tenth to the fourteenth century, with one example, a lustred bottle with dark blue glaze, from the seventeenth. The series includes one example each of the early 'Amul' and 'Zenjan' ware (the terminology of Near Eastern pottery is notoriously precarious), several specimens of 'Rhages enamels' and Sultanabad ware, two fine thirteenth-century tiles, a dish from Rakka, and a bowl from Fostat. The cards are of the larger size.

## NOTES

Special exhibitions planned for the coming spring and summer include the following : Drawings and prints of Albrecht Dürer and Goya, in commemoration of the centenaries of these artists ; objects presented by the National Art-Collections Fund, or acquired through its help, during the twenty-five years of the existence of the Fund, which will be celebrated this year ; and the finds of the last season from the Royal Tombs of Ur.

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Covers are being prepared for the annual volumes of the Quarterly. Details will be announced later.













